

PROJECT JOURNAL

Nutcha Somboonthanasarn

After the Party

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Throughout history, festivals and parades have been defining moments for the city. Triumphal marches have shaped Rome. At the Via Giulia the podia of the temples doubled as viewing platforms. Venice had its campi, its countless balconies and Florence had its logge, all well-known witnesses to festivities that still exist. Inclusive in nature, festivals questioned—or re-affirmed—social hierarchies and class and altered the way the city was perceived and used.

The festive and ephemeral architecture had a specific materialisation and ornamentation. The design of festivals, from buildings to costumes, has been an integral part of architecture, informing the design of more enduring structures. As predecessor to the contemporary Festival they are at the origin of the Festive City.

The studio will examine the potential of the festival but also reinterpret the phenomenon as a means to transform public spaces and buildings in a more permanent way. Which ideas and specific qualities are embodied in the ancient urban rituals that are still relevant today? How is the ephemeral, the festive, represented in daily life? With the knowledge obtained, can we design buildings and structures that will enrich the city?

Maastricht, a picturesque town in the south of Limburg, has a long tradition of public festivals, due to its Roman Catholic history. Still today, processions and parades are a vital part of Maastricht's cultural identity; they involve the participation of all groups throughout the community, whether as participants or as spectators, or, in many instances, both. With multiple iterations throughout the year—varying from impromptu fanfare bands, weeklong Carnival celebrations to a series of annual religious processions—they provide the framework for cultural life.

The Studio will take three processions as objects of study: the Heiligendomsvaart, the Carnival and as their contemporary counterpart the fashion festival Fashionclash.

The Heiligendomsvaart festival is a Catholic festival in celebration of the city's patron saint, St Servaas.

It takes place once every seven years, the next event being in 2018, when the cities' cultural institutions join in a dense cultural programming of events in provisional open air theatres. Carnival celebrations in Maastricht are rooted in a mix of pagan and Catholic rituals characterised by grand parades with floats and a typical emphasis on elaborate, bespoke costumes. It is part of a profound culture of 'dressing up' that the town now attempts to solidify by manifesting itself as a centre for fashion and tailoring. This aim is also visible in the more recently initiated festival, Fashionclash, a yearly event with catwalks and shows in public buildings and squares across town.

Methodology: The studio will follow a precise methodology, studying the idea of the festive through films and texts, offering research by design exercises, and a thorough study of the procession, the routes, and key buildings along the route. A critical assessment of the Festival versus the everyday, the theme of inclusiveness, and the material culture that characterizes the festive will be input to the narratives that will be developed in the studio. In the course of the program each of the students will develop his/her own project, resulting in concrete and materialized building proposals with various programs that react to the festivals, critically comment them, and add to them.

Portfolio: In the past, the ephemeral nature of these festivals, which is central to their definition, has resulted in a vast array of artistic efforts to document and represent the events to those who could not experience them at first hand. These documents, like the festival itself, were made for the same purposes: to elongate their effects, as pictorial representations of the hierarchies and splendour on show.

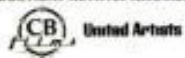
We will follow this tradition, by producing a 'festival book' in the classical tradition. Historical examples of these books will function as a source of inspiration to document our own progress and to develop personal ways to represent architecture, turning the books into a generative part of the project. At the end of the year we will collaborate with the Jan van Eyck academy to produce a festival book. Collaborations with Bureau Europa, the Fashionclash and a field trip to Rome are in development.

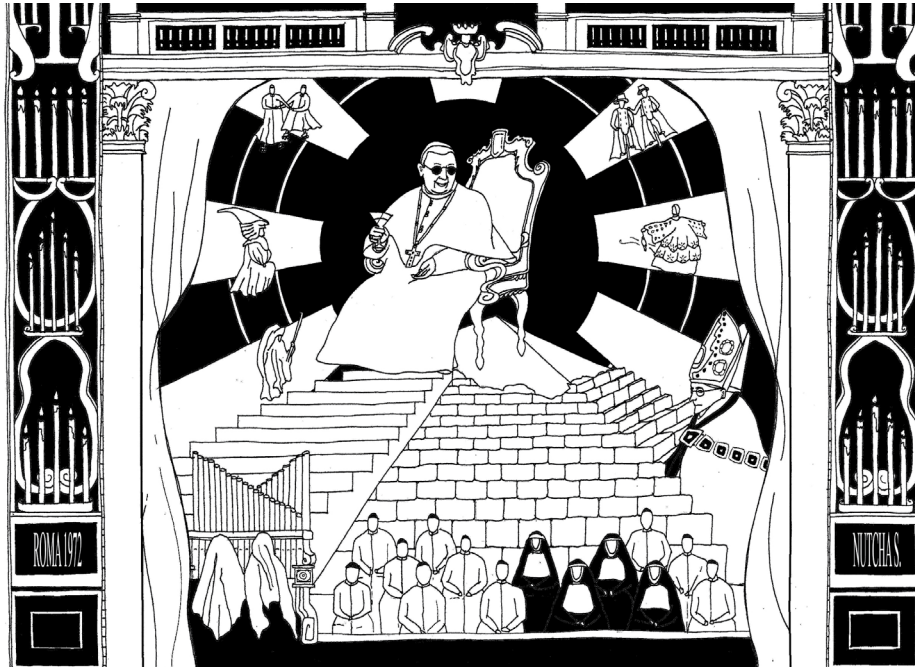


ROMA DE FELLINI

Argumento y Guión de
FEDERICO FELLINI y BERNARDINO ZAPPONI
Una Producción ULTRA FILM

Una Coproducción de ITALO-FRANCESE ULTRA FILMS
PRODUCTIONS ARTISTES ASSOCIÉS S.A.





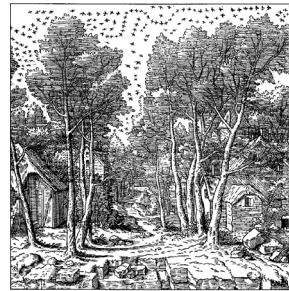
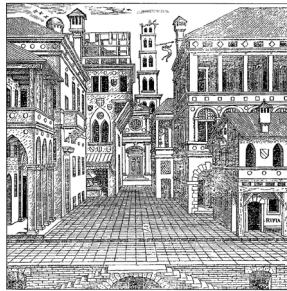
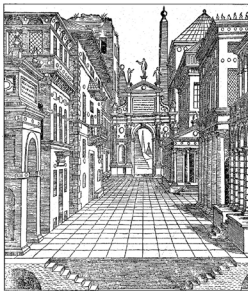
In the drawing, everything is placed behind the curtain as an indication that all are part of the show. The golden setting that came with candles and ornaments is drawn on the outer layer as an implication of the sacred gloriousness concealing the profanity shown in the inner part of the representation. The prominent point of the drawing is the cardinal sitting on the top of the pyramid which is used as a metaphor of the social hierarchy in reality that also represented in the film. At the base of the pyramid, there are nuns playing the organ together with audiences, excluding the princess and

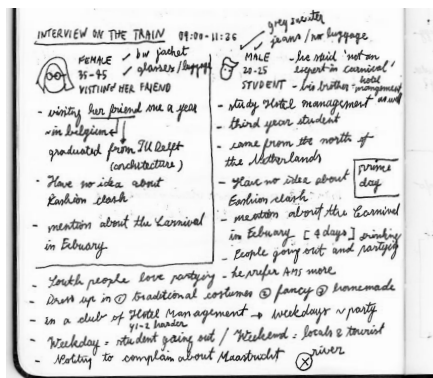
her families since she stated that the relationship between the church and people is not as intimate as in the previous time, giving the atmosphere of likely being in a church. There is a stair leading to the eminence but no one can climb up. The models on the catwalk are chronologically floating around the cardinal in a circular manner, however, the skeleton and the parade performed at the very last part of the fashion show are left out in order to emphasize the emergence of the Pope. This drawing is my interpretation towards the scene.

From Roma by Fellini, the moment which I depicted is the Vatican's fashion show scene. It's such an overwhelming scene containing many elements beyond a typical understanding that I have towards the Holy See. Though I'm a Buddhist, I studied in a Catholic school for 15 years; therefore, I have a basic knowledge and understanding of the religious, the church, and the curates. From my perspective, the scene is not merely about Haute Couture costumes presented on the rostrum but the existence of the sacred and the profane. The role of the characters refers to people in real life, even though the atmosphere of the scene is far from the reality. The music is played during the amusement which is similar as in the church service. Colors and textures of the clothing presented in the fashion show are alike to the actual costumes but in exaggerated versions. It seems that most of the components have a parallel meaning. The hierarchy of individuals in the scene is obvious as can be seen from, for instance, the organization of the seats, the way they greet, their costumes, and the sequence of the show that respectively indicated the importance of the players.

In discussion session, there are both similarities and differences in the drawings. Many techniques are applied to represent different interpretations. Each drawing has its own character. There are three people in total who depicted the Vatican fashion show scene. The result is similar in terms of the chosen components illustrating in the drawing. Nevertheless, the story, the foci, the arrangement, the perspective, and the messages behind the drawings are not the same. It is so refreshing to see various styles and thoughts that carried out using the same brief. I have a positive feeling about this assignment that it's a good starting point for the upcoming explorations. It is indeed important to see from other angles in order to grasp the missing essence that I might overlook.

Week 2 | Maastricht Excursion & Diorama



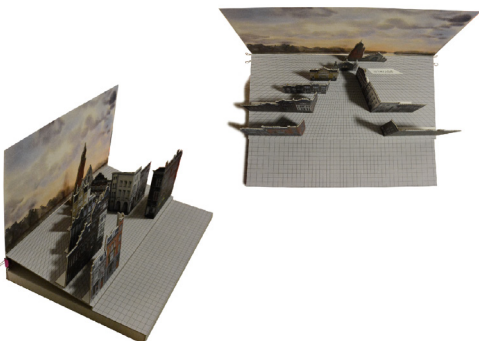
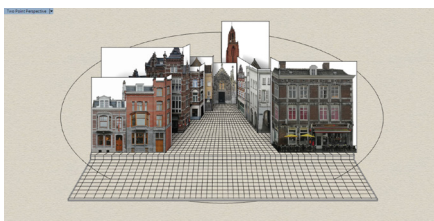
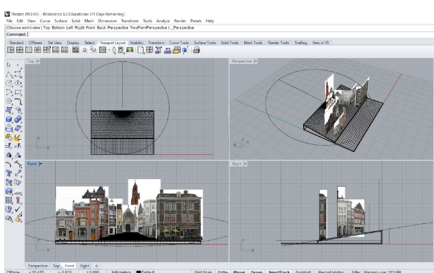


I had a chance to interview two people on the train. I asked them about the Fashionclash festival held in Maastricht. The first person was visiting her friend living in Belgium. She usually meets her friend once a year and travel together in Maastricht. She had no clue about the Fashionclash, but she did mention about the festival held in February. As I told her that I'm an architecture student from TU Delft, she mentioned that her friend is also graduated from TU Delft and studied architecture as well.

Moving to the second interviewee, he is a third-year student studying Hotel management in Maastricht. He is from the North of the Netherlands. He told me about the differences of people from the North and from the South. He said that people in the South, especially in Maastricht, are very friendly and outgoing. They like to party and having fun together. He also not recognized the Fashionclash, however, he knows about the Prince carnival held in February. He described that people will dress up in either fancy or traditional costume. Some costumes are hand-made and very elegant while some could be very funny. He said that he is not a carnival person since he prefers to go out in a bar or some other places that are not too crowded.

I would say that it's quite an experience to listen from the one who traveled to Maastricht for sight-seeing and from the one who lives there. They look through Maastricht through a different lens and that makes the content, for me, very fascinated.







Diorama - Comic Scene | 21.09.2017



Before going to Maastricht, I was thinking about the tragic scene since I recognized the city as a medieval town that full of classical architectures containing the traces of the Roman Era. However, after exploring the city for the first time from the greenery picturesque to the center of the city, I decided to change from the tragic to the comic. I tried to look for architectural elements referred to the classical period such as pediment and order but I found that there is not that much material for me to gather and create the diorama using the tragic scene. Therefore, I changed to the comic scene.

My interpretation towards the comic is that it is a scenario that could occur in everyday life. The vibrant of the façade, the contrast of colors and textures, different components including people and architecture, all are the essence of the comic scene. The selected buildings using in the diorama are chosen from different appearances and functions. My intention is to make them get along together while having antithetic styles.

The method that I used for the diorama derives from the technique using in the Renaissance theater. On the stage, there is a part that elevated up as a slope to create a proper perspective which is the key point of this kind of in creation. Therefore, I had to calculate and then align the buildings in a precise manner. In the center of the diorama, in front of the vanishing point, there is Sint-Jan-skerk. I put this church in the center as I perceive it as one of the significant landmarks of Maastricht. The shops, restaurants, and private dwellings with different heights and appearances are scattered in the diorama. The vanishing lines are projected and shown on the ground plate. The color of it is greyish which is similar to the color of the Maastricht's paving material. About the lighting atmosphere, the translucent paper is used as a backdrop to let the light emitted through the sky on the background.





Théâtre de la Mode, 1945

Even though the first Fashion Week took place in New York, it is initially starts from the salon shows, in French 'défilés de mode' which means fashion parade. To be more precise, the concept of the salon shows derived from the era of Louis XIV in the 1700s. At that time, the designers held shows in their own ateliers for their exclusive clients.

In 1858, Charles Frederick Worth establish the first Paris haute couture house. Then Le Chambre Syndicale de la Haute Couture set up new rules for the couture houses to have at least 35 looks in the collection to run for the press seasonally in 1945.

The first Paris Fashion Week inaugurated in 1973. It was set up by Eleanor Lambert and Gerald Van der Kemp, the founder of New York Fashion Week, first called Fashion Press Week, and Versailles curator and the organization which responsible for this fashion show is the French Fashion Federation, the Fédération française de la couture. The

main purpose of this show was not only to hold fashion showcase but also to raise the money for restoring the Palace of Versailles. They had to make it this way since the government cannot support the cost of restorations which was approximately 53,026,956 Euro, converted from \$60 million USD. "The restorations and renovations included Marie Antoinette's dressing room, Louis XV's children's play room, and a staircase which began construction in 1722 but was never finished." Banks, Alec. "Paris Fashion Week History." Highsnobiety. N.p., 2 July 2015. Web. 29 Jan. 2016. This show is known as the Battle of Versailles since those participated in the show are the leader of Parisian designers, namely; Yves Saint Laurent, Christian Dior, Hubert de Givenchy, versus the new wave from New York such as Oscar de la Renta, Halston and Anne Klein.

In this modern days, the shows are typically held in private buildings and most of the hi-end brands has their own usual places.



Paris Fashion Week Venues

Location	Building Program
Grand Palais	Exhibition Hall
Théâtre des Champs-Élysées	Performing Art Center
Place Vendome	Square
Jardin des Tuileries	Garden
7 Place Vendôme	Square
Palais de la Bourse	Exhibition & Trade Center
Place de la Concorde	18-th Century Plaza
Palais Garnier	Opera House
Hôtel Ritz Paris	Hotel
Louvre Museum	Museum
Carrousel du Louvre	Shopping Mall
Eiffel Tower	Tower
Place des Vosges	Park
Petit Palais	Art Musuem
Pont des Arts	Bridge
Galleries Lafayette	Department Store
Palais d'Iéna	Contemporary Art Museum
Streets	
Avenue des Champs Elysées	Avenue Montaigne
Rue de Passy	Rue Saint Honoré
Rue de Rennes	The Marais
Boulevard Haussmann	St. Germain des Prés



Chanel, Prêt-à-Porter, the Grand Palais, 2017/2018



Chanel, Paris Cosmopolite, the Ritz Paris Hotel, 2016/17

The fashion shows hold in the Paris Fashion Week could be considered as private shows which are similar to the salon shows in the 18th century. Most of the locations are iconic landmarks, museums, commercial buildings, parks, and other cultural venues which have luxurious atmosphere. The locations are very secretive that even the locals barely know about the venues unless they pass by the locations and see the tents that does not exist before. Each Fashion house has their own venues. For example, Chanel usually holds the show at the Grand Palais.

In comparison with other Fashion Weeks, all shows are becoming more accessible to the public due to technological advancement, specifically with the help of social media. People can witness the event without physically participate the show. The selected venues are centralised but not in the same area. The backdrops of the show are theatrically making according to the theme of the show. The similar character of Paris Fashion Week and Fashionclash in Maastricht is that these cities have home brands with roots. However, Paris Fashion week is more commercialize while Fashionclash is more about the locality and intimacy between local designers and people of the city.

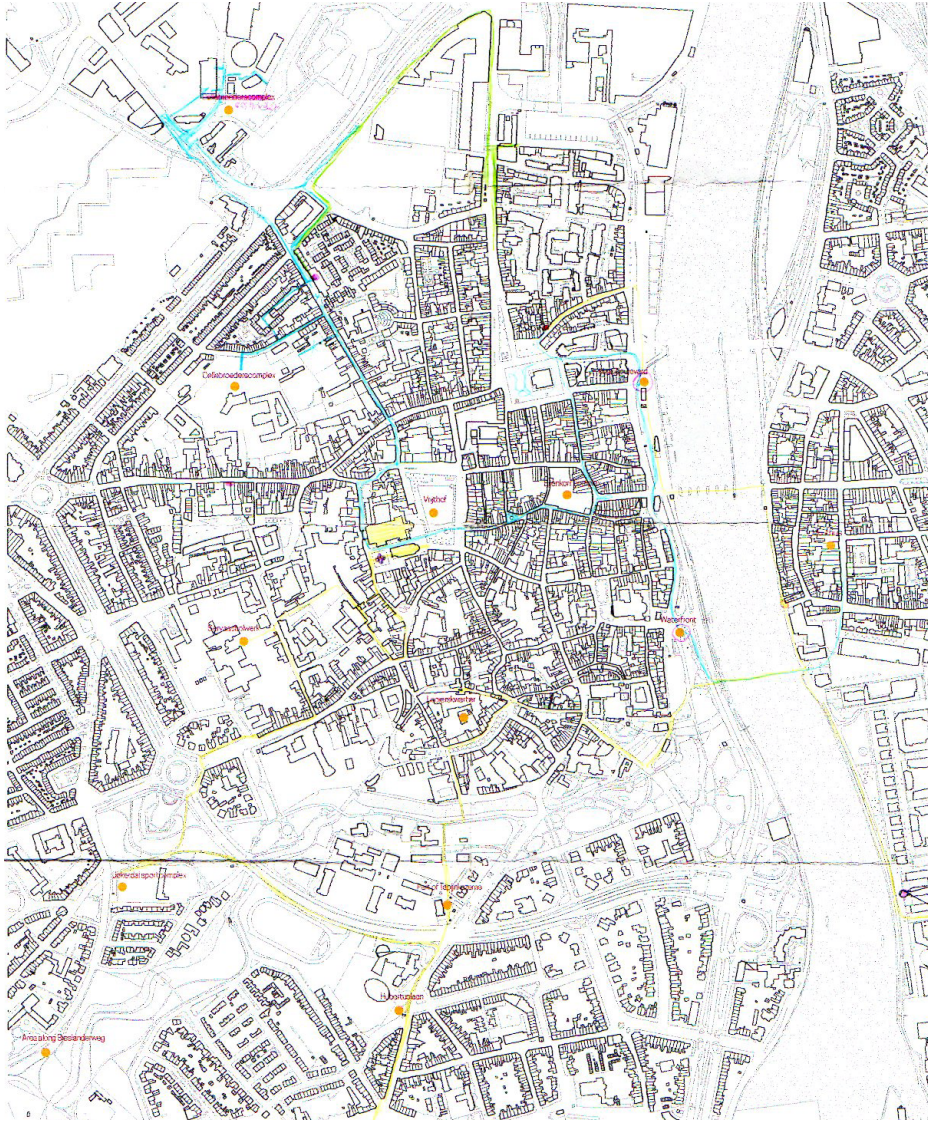




Gashouder, Maastricht

From the interview with Branko Popovic, a co-founder and director of the Fashionclash Foundation, the problems which he stated are mainly about the fund and administrative work. In terms of architectural issue, there are two main factors which are the size of the venue and the accessibility of the space. Since the space that is big enough to hold both the event and workshops is far away from the city center. He also talked about the backstage space which must be able to accommodate more than 200 staffs.

Apart from that, the surrounded contexts, built structures, and stage settings are the decisive factors in publicizing since they are considered as a backdrop in photographs used for publications and advertisements. He mentioned that when the recorded media such as photographs of the festival turn out well, there is more potential in drawing people's attention to participate the festival in the future. In the end, he said that if it possible in the future the Gashouder and waterfront area would be his dream locations.





How Mise-en-scène reflects upon festivals and their festive terrains by means of choreography and set design, considering the waterfront of Maastricht as a stage setting?

Metaphorically speaking, the festival is an event using city and a stage, streets as seating, and participants as performers. Referring to an attribute originated in the theater then used in film production, Mise-en-scène, a theatrical term literally translated as 'putting on stage', is an all-embracing manifestation of cinematography within the provided space. This design aspect and the set-up of festival share the similar sense of festivity regarding setting, blocking, and framing. To be more precise, the elements of Mise-en-Scène, which also employed in the festival are principally lighting, costume, decoration, figure expression, framing, and two most significant factors, blocking and a backdrop of the happening. These constituents do not only serve as the foundation of the actual occurrence but also for the post-production in a form of representation.

In case of Maastricht, there are many potential backdrops that have intriguing spatial quality, ranging from the medieval walls constructed since the Roman era to the newly developed area in Center Céramique. Also, Maastricht has advantages in geographical location since the River Maas flows right through the heart of the city. Having said that, the city turns its back to the River as can be

seen from the historical documents of festivals held in the city that only a few of them having relation to the waterfront area. Moreover, the only obvious current program for experiencing the River and the waterfront regarding festive activity is a boat trip which is an unfortunate situation.

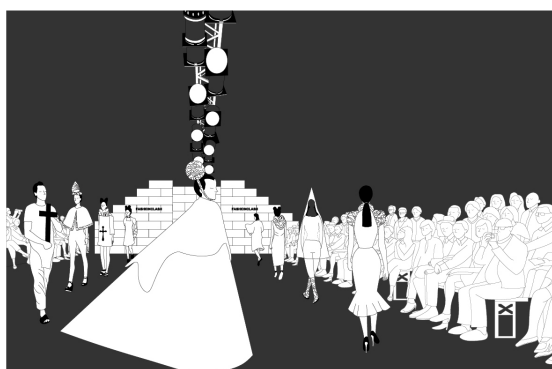
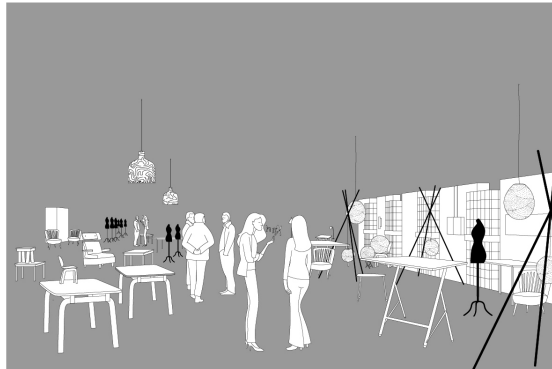
At this point, my fascination towards the festive city could be categorized into three main topics, namely, Mise-en-scène in the festival, the waterfront of Maastricht, and the integration of these two. For the possible programs, they are still all over the place. However, I have some thoughts which are

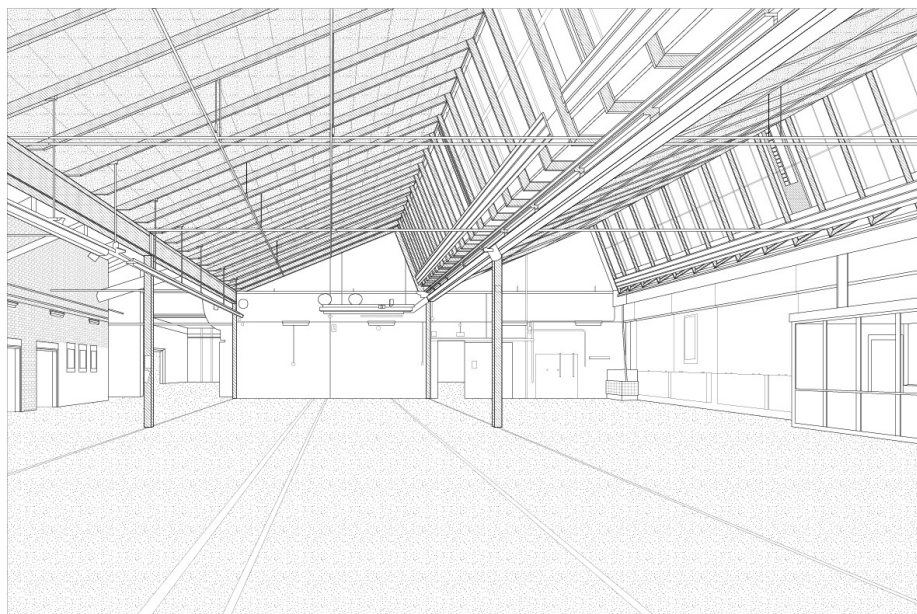
- 1.) a riverside salon for festival preparation (with ephemeral structure that allows the changing of backdrop? or permanent structure using theatrical techniques to do so? and of course integrated with the River),
- 2.) workshop/exhibition space specifically contributed to the festivals held in Maastricht (with an open plan?), and
- 3.) spaces/buildings that create a network, connecting the waterfront area to the city center (Markt, Vrijthof)

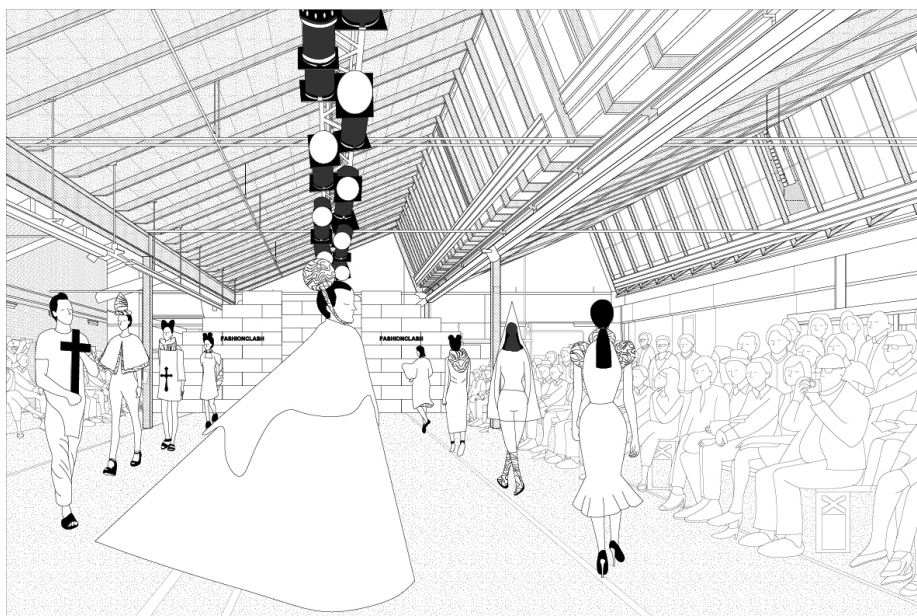
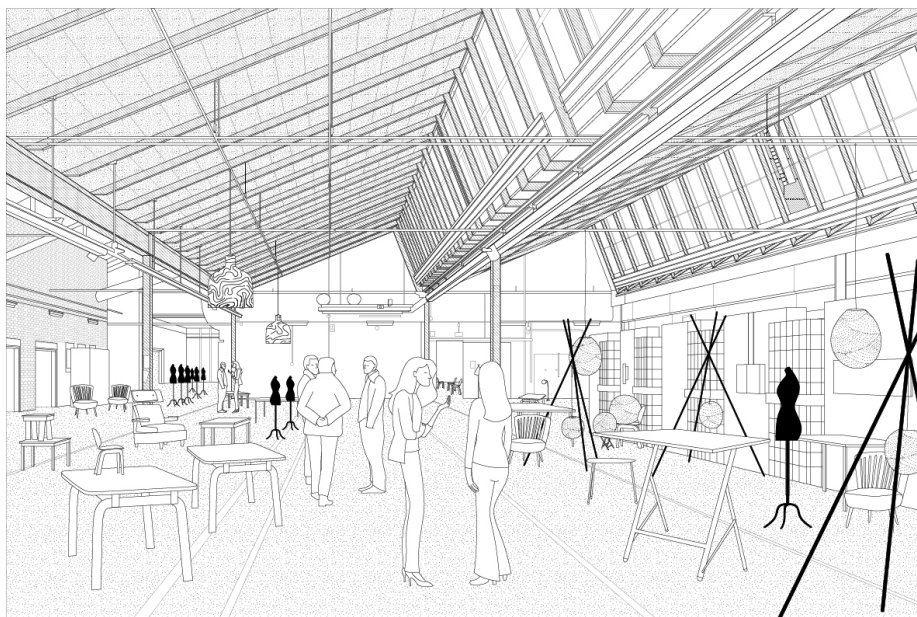
List of possible case studies:

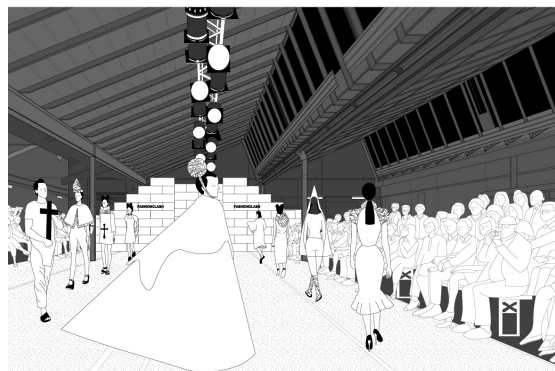
- Elements of Mise-en-scène
- The waterfront of Nijmegen (suggested by Irene)
- Thailand's Royal Barge Procession (based on my cultural background)

Week 5 | Mise-en-scène x Festive City









These scenarios portrayed the festive mood of the Fashionclash Festival in four different situations, using the interior of SAM-decorfabriek as a backdrop of the happening. From an ordinary situation of a typical factory building, the interior is transformed into a workshop space, an exhibition area, and a catwalk for the fashion show.

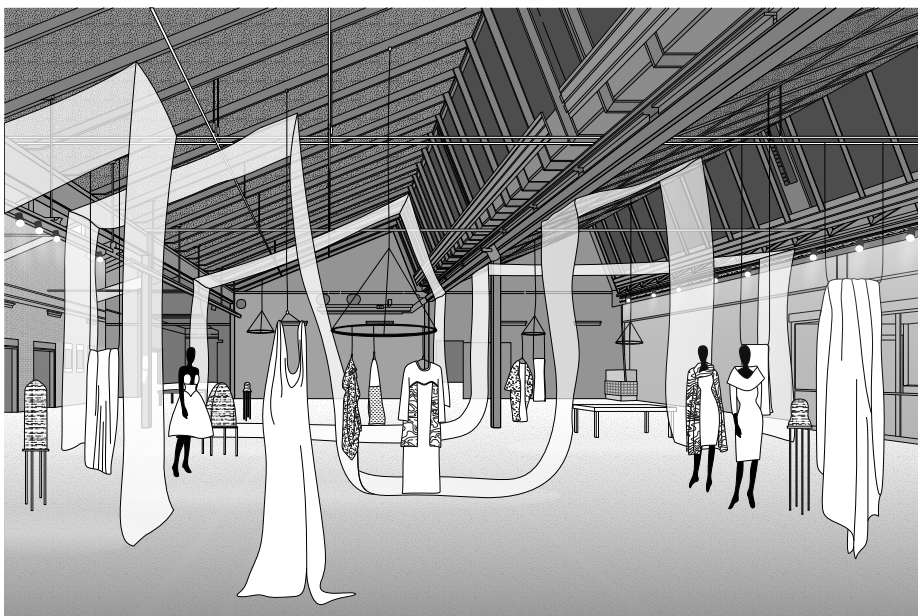
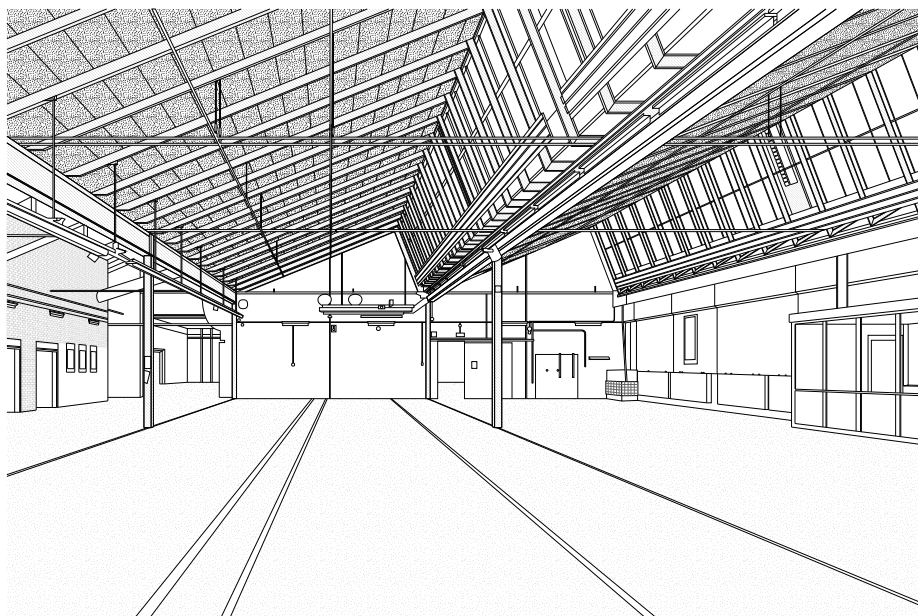
Antithetic scenarios are portrayed through the interior scenes of SAM-decorfabriek, a venue which was used as a workshop, an exhibition space, and a catwalk for the Fashionclash Festival. The first drawing represents the condition of the factory without any decorations. It is the moment before the party where the building is just an ordinary factory with large open spaces.

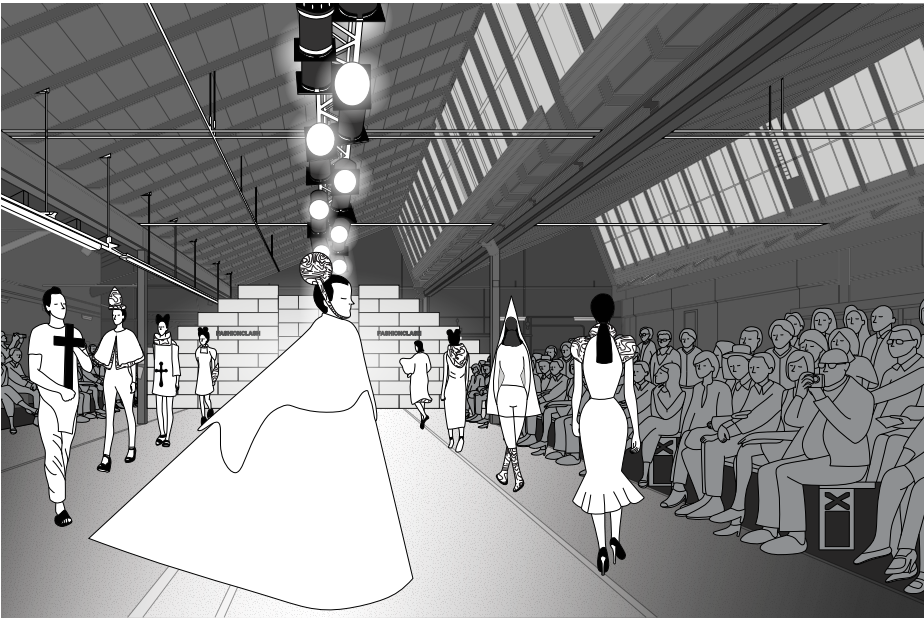
After decorated and filled the space with tables, chairs, and the equipment used in the fashion, the building becomes the workshop space for festival preparations as illustrated in the second drawing. Furniture and partitions are placed to create functional areas for different purposes such as props-making area and meeting area.

Apart from using the building for festival preparation, the space had also been transformed into the exhibition area. The space was decorated with drapes hanging from the roof. These set up create ranges of dynamic within the space as the drapes were hung from the roof differently. Comparing to the previous situation, this scene relies more on the structure of the building, specifically in the roof part, while the workshop space dependin g more on the ground.

For the most iconic scene of the Fashionclash, the fashion show which took place in this factory could be considered as one of the occurrences that get the best out of the space. When looking carefully into the arrangement of the building, there is a space behind the wall which was used as a backstage of the show. It might be hard to identify this area since it was hidden behind the brick-like backdrop. However, if scrutinized through the everyday situation drawing, it is apparent that the space behind the wall is large enough and has a potential to utilize as a preparation and storage area. Apart from the backstage area, the other significant requirements for the fashion show are catwalk and lighting. In this case, the interior space of SAM-decorfabriek provides a proper walkway with a suitable length for the show. The lighting is attached to the secondary structure on the roof of the building. The lighting helps to define the festive terrain where the procession happens and distinguish between the performers and the audiences.

All the drawings depicted distinct situations occurred within the same location. They show how space could be transformed and used for different purposes, using ephemeral architectures. The backdrop could be changed according to the festival and the festive mood could be occurred not only in the festival period but also in a situation both before and after the party.

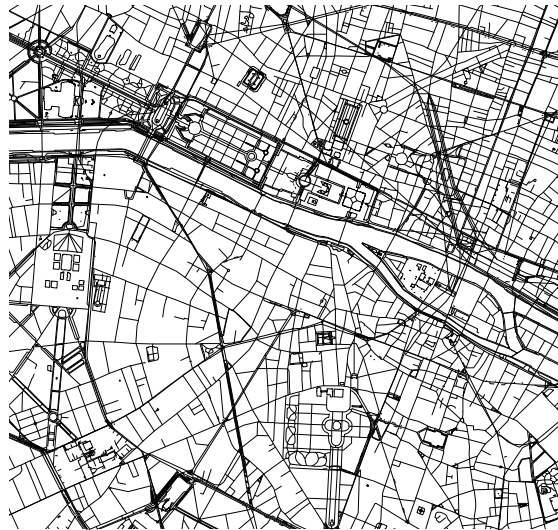




Week 6 | Staging the City & Mise-en-scène



Lido, Italy - Scale 1:50000

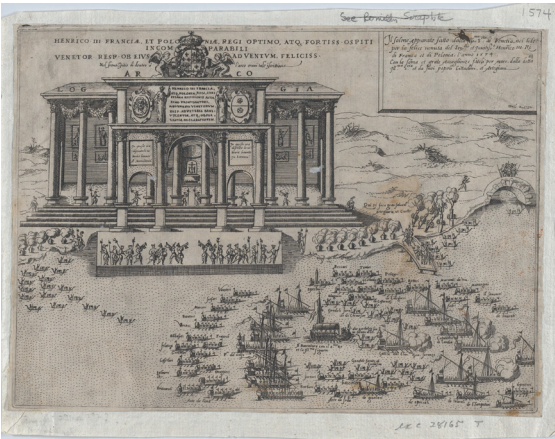


Paris, France - Scale 1:50000

The Arch and the Loggia, designed by Palladio, were made specifically for the arrival of Henry III. The triumphal arch, designed on the model of the arch of Septimius Severus, together with the Loggia, decorated with ten marble-imitated Corinthian columns, was built as a stage set for welcoming the new king of France. This festive occurrence was held on the day after the arrival of Henry III to Murano, Venice. The king was escorted to Lido by the Doge on his galley together with fifteen galleys and thousands of watercrafts, accompanied by the sound of the musical instrument and gun salutes. After disembarking and walked through the Arch and the Loggia, the king boarded the Bucintoro, a state barge of the Doges of Venice, and set sail to Ca' Foscari.

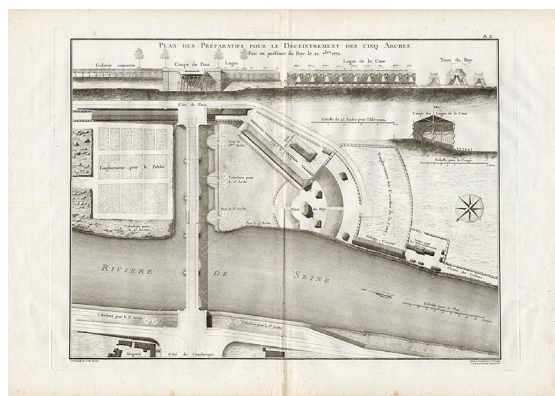


Henry III boarding the Bucintoro at the Lido, Francesco Bertelli



The Arch and the Loggia of Palladio, Domenico Zenoni

On the 22nd September 1772, the removal of the wooden framing under the Neuilly Bridge's arches was executed as a ceremonial completion for King Louis XV to be witnessed. On the riverfront, leading to the Champs-Élysées, there were tents for the king, the princes, the ambassadors, and those high-ranked audiences. Situated on the same bank but at the other side of the bridge, there was also a public viewing area for people to observe the occurrence. The plan was to take down the scaffolding as quick as possible to create a splendiferous spectacle. In this case, the festive mood was exaggerated when the wooden trusses were brought down to the river, caused a sudden rise of the water level up to the deck.



Festival Setting, Neuilly Bridge, Perronet, 1783



The Décintrement of the Pont de Neuilly

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For both precedents, the king was the most important participant of the event, therefore, specific spots were specially arranged for the king to perceive the occurrence with the best view. The duration of both events was less than half day while the preparations were far longer.

For the Entry of Henry III, the topography of Venice allows series of scenery along the waterfront area. Since the procession was from the land towards a body of water and then moving towards the land again, the participants perceived the city from different perspectives in every time the barges turn. Also, the vessels travel with a hydrokinetic motion, making the perception towards the city smoothly and continuously.

For the décentrement of the Neuilly Bridge, people witnessed the happening from the land, even though the occurrence took place on the river due to the safety concerns. This event is even shorter than the Entry of Henry III since the supporting structure of the arch were taken down simultaneously.

From my opinion, the festival precedent of Venice will give me a broader perspective towards the roles of the waterfront as a festive terrain since it was not only about the festival itself but also about the ephemeral architectures specifically made for the festival and the festive venue which is used as a typical festival location of the city.



King Henry III of France being received in Venice in 1574 by Doge Alvise Mocenigo and Patriarch Giovanni Trevisan, 1595-1600, by Andrea Michieli known as Andrea Vicentino (ca 1542 - ca 1617)



Bucintoro a San Nicolò di Lido, Canaletto II, 1765-1766



The Doge on bucintoro leaves San Nicolo del Lido, Francesco Guardi

This description pays attention to the reception of Henri III, King of France. It records the elaborated, but ephemeral architectural works constructed at short notice for the arrival of this monarch. This is perhaps, the most splendid and most described visit to Venice of an illustrious foreigner during the XVI century.

Primary Source: Della Croce 1574, pp. 12-15.*

Situated here on the edge of the Lagoon facing out to sea[1] at the end of the bridge there was a four-sided building, 50 feet wide by 14 feet deep, and 44½ feet [sic] 7 inches high, which was suitable because it had three great openings or rather, as we wish to say, most beautiful triumphal arches, built according to the Roman custom in imitation of the Arch of Septimus at the foot of the Campidoglio. By means of the arch one passed beyond to a loggia which faced it and was built by the honoured and ingenious architect Palladio,[2] supervised by the lords Luigi Mocenigo and Iacomo Contarini, who are most honourable noblemen and possess great spirit. The middle arch is 14 feet wide and 26 feet high, and the two on either side are each 7 feet wide and 14 feet high, so that the four great pilasters which formed the openings were each 6 feet wide. A little above the central opening there was an architrave, frieze and cornice that ran all round the said building, and was 8½ feet high but protected more at the back

Besides these [inscriptions in honour of the King] the structure was decorated with ten paintings by the hands of the most famous painters Paolo Veronese and Iacomo Tintoretto; two of these were above the two side openings, illustrating the victories won in France against his enemies.[3] On the other side facing the loggia were two pictures. One represented the King's journey to Poland and his arrival there,[4] [showing] the King on horseback with a large entourage and his meeting with some senators and a multitude with palms and olive wreaths in their hands. The other [represented] his coronation, the King kneeling before a bishop....

The loggia, as I have already said, was four-sided, 80 feet long by 40 wide, and the façade facing the arch was completely open with a colonnade made up of ten very beautiful columns imitating marble.... From the floor of the loggia there rose a flight of five steps, and above them hung garlands linked together from which was suspended the royal coat of arms. On each façade at the corner of the building there was a squared pilaster, and on each side of the loggia there was an opening 12 feet wide on the outside of which were two half columns flanking the opening, which was decorated within by ten figures, and in the middle of the opening on the front façade there was a most beautiful altar in a niche, and to the right a baldachin made of embroidered silk drapes coloured purple, white and gold, with the royal throne, and below it a bench backed by a cloth of gold, and on the other part was gilded leather and on the ground in front of the baldachin were lengths of velvet and gold cloth. On the remainder of the floor there were carpets, and below the stairs cloths of blue and yellow covering a large area which formed a square. The figures represented all the virtues attributed to the King.... In the middle of the ceiling four winged victories were painted [flying] aloft with palms and wreaths in their hands to crown him, so that it seemed when His Majesty passed beneath that they wished to crown him in recognition of victories that he had won against his enemies, and the rest of the ceiling was not painted for lack of time. J.F.

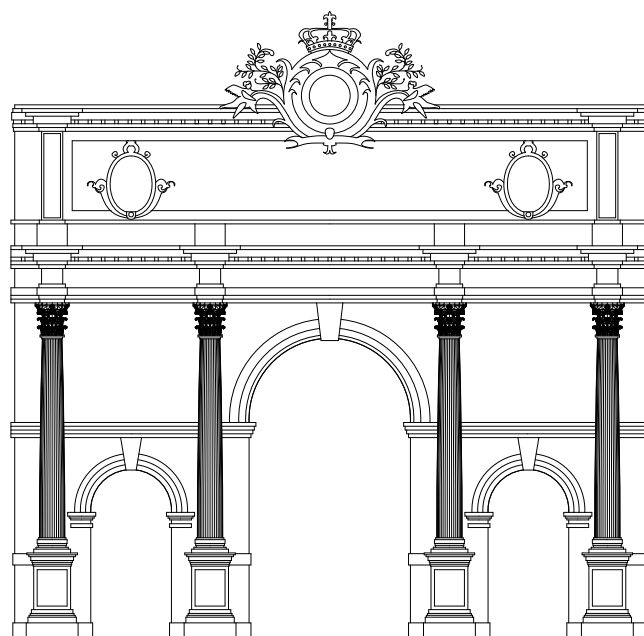
*Text translated and reprinted in D. Cambers and B. Pullan (Eds.), *Venice: A Documentary History, 1450-1630*. Oxford, UK: Blackwell, 1992, pp. 64-65.

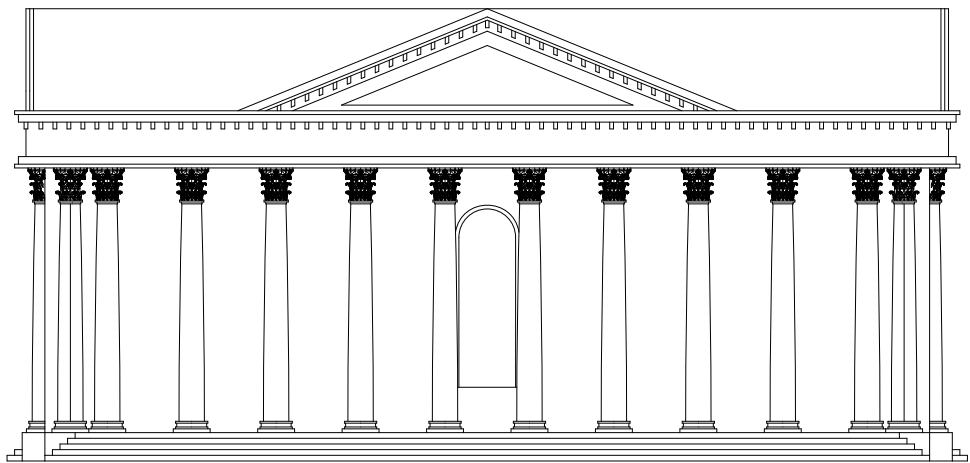
[1] By tradition, state visitors were welcomed in front of San Niccolò the Lido.

[2] Andrea Palladio (1508-80) after 1558 frequently worked in Venice. The appearance of the structures described here is preserved in several engravings and in Vicentino's painting of the entry in the Sala degli Antipregadi in the Ducal Palace.

[3] The battles of Jarnac and Montcours (1569) against the Protestants. Veronese (c.1530-88) had previously worked in Palladio's buildings; Tintoretto (1518-94) was renowned for his speed of execution [cf. below, X.5(c), 17].

[4] Henri III (b. 1551) had been elected in 1573 to the Polish throne, which he abdicated upon the death of his brother, Charles IX. He left Cracow for France on 16 June and wrote from Vienna on 24 June announcing his intention to visit Venice. He arrived on 18 July, staying for ten days of official festivity and sightseeing







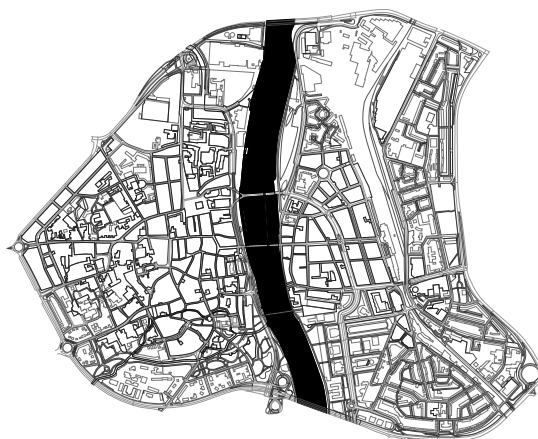
The Arch and the Loggia designed by Palladio are used as a stage setting. They acted as a backdrop for the festival. When looking from the front view, especially from the historical representation by Domenico Zenoni, these ephemeral structures look flat. Comparing to the painting by Andrea

Vicentino, the setting becomes a festive venue. The depiction shows the way which the structures interact with people and the surrounded context. They are not a set design but an actual space used as a festive venue.



This diptych portrays the present condition of Lido as a backdrop rather than illustrated the moment of the past. Since the Arch and the Loggia could be reconstructed, there is no limit regarding the time. These festival structures are the reciprocal connection between the past and the present of the festive city. The reconstructions are situated at the same

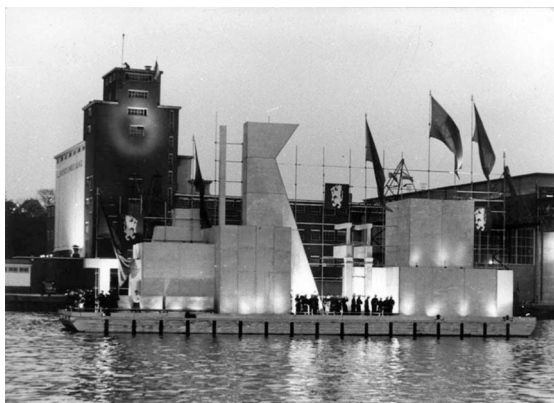
location, right at the edge of the lagoon, close to the bridge, and in front of San Nicolò, the venue which used for festive activities for centuries. The everyday situation is represented with a reflection of the reality while the festive one depicted the true spirit of this festive city.



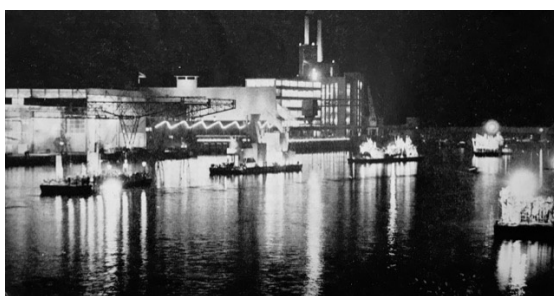
Maastricht - Scale 1:40000



Venice - Scale 1:100000



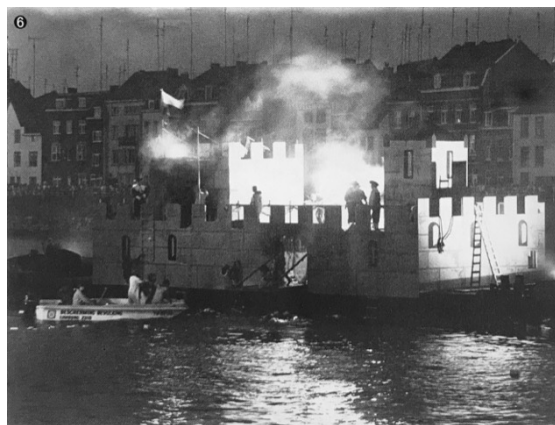
Royal visit on the occasion of the 25th anniversary of
Queen Juliana and Prince Bernhard, Maastricht



Light decoration with floats on the Maas for visit of Queen Juliana



Maastricht, 1962



Reinstatement of old tradition on the Meuse, 1990

Venice has a strong historical background in the uses of the waterfront as a festive terrain. There are many festivals related to the water and the waterfront such as the Marriage of the Sea that held annually. The orientation and the design of important buildings of the city also based on the water-oriented urban scenography. The visual perceptions from the body of water are always taken into consideration. The angle and the articulation of the facade are an important indicator which determined the experience of people from the water. Therefore, every detail, for instance, the dimension, the perspective, and the colors cannot be neglected which is similar to the way that the stage set is designed.

Comparing the roles of the waterfront of Maastricht, there are not many obvious activities occur on the waterfront of the city, except for the cruise. There are some events such as the royal visit that using the riverfront as a stage setting and the ironman festival that using the Maas as a competition arena, however, the waterfront of Maastricht is not yet utilized to its full potential.







Triumphal Arch | Model 1:100





Loggia | Model 1:100



Waterfront as a Stage

The Triumphal Arch and the Loggia are the ephemeral structures specifically fabricated for the entry of Henry III. Without the context, these festival structures designed by Palladio presented themselves as a theatrical scenery imitating the Roman architecture. From a front view, the Arch and the Loggia are illustrated in the way which they seemingly become one. The Corinthian columns of the Loggia situated at the back are projected through three arches in the front. The roof, the entablature, the columns, and the Stylobate of this Roman temple-like structure turn into an extension of the façade of the Triumphal Arch. The architectural elements these two structures are integrated. In this case, the Triumphal Arch and the Loggia are used as a stage set while the waterfront is used as a platform for displaying these festival architectures.



Waterfront as a Festive Terrain

The area in front of San Nicolò, a church situated on the waterfront of Lido, has been used for significant occasions such as the Marriage of the Sea and for welcoming the state visitors for centuries. The Entry of Henry III was held on the day after the new king's arrival as if it was a re-entering to the city. Henry III was escorted to Lido by the Doge on his galley. After disembarking, there were the procession through the Triumphal Arch and the ceremony inside the Loggia. The stage set then turns into an actual space for the commemoration. After that, the king boarded the Bucintoro, a state barge uses only on special occasions and set sail towards the Piazza San Marco. Considering all venues related to this occurrence, the waterfront which oriented towards both land and water becomes a festive venue serving the city.



Monterey, The Future City
New Movement in the City

City and District
The rapidly changing landscape of the future



City on edge of city
New Movement in the City



City on edge of city
New Movement in the City



The Future City: What the Future
A new movement in the City



The Future City: What the Future
A new movement in the City

The Future City: What the Future
A new movement in the City



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The Future City: What the Future
A new movement in the City

Oriented towards both land and water, a waterfront offers an uninterrupted urban scenography with an appropriate distance for fully perceiving the most advantageous scenery of the city. The river is a natural amphitheater for the reason that the physicality of the water multiplies the lighting effects and amplifies the sounds while the topography of the riverbanks provides a large space for public gathering. Since ancient times, people rely on the river in many ways. One of the significant roles which played an essential part in human civilization both in cultural and political aspects, as can be seen from festival precedent related to the water, is a festive terrain.

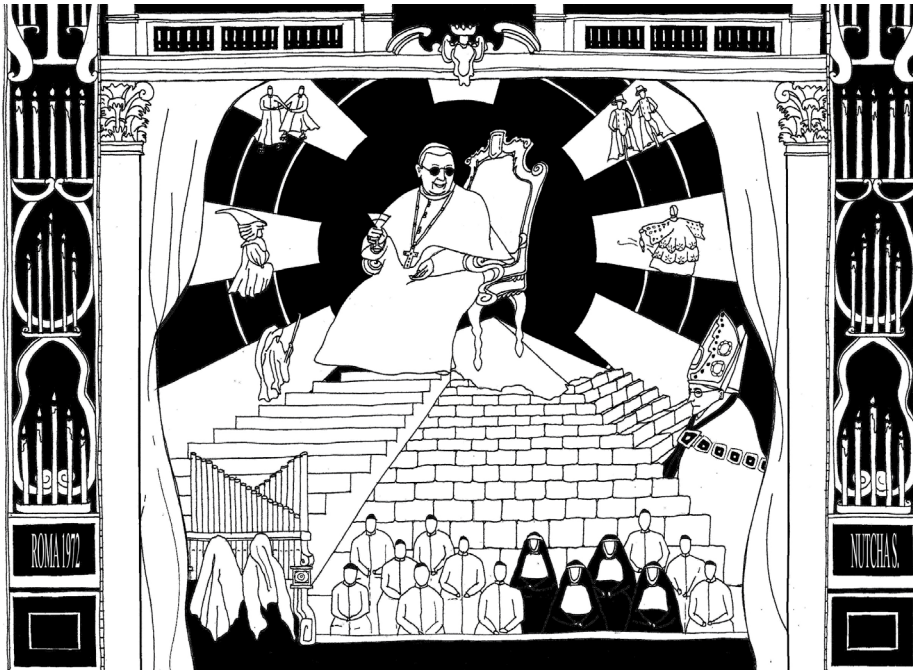
In case of Maastricht, the River Maas flows through the heart of the city, making the waterfront a stage setting. Having said that, the River Maas and its banks are not yet utilized with their full potential whereas the Vrijthof and the Markt are being overused. By proposing the river and the riverfront of Maastricht as a festive venue, the major concerns are: What is the festive trajectory regarding the waterfront as an urban gathering space? How to distribute the overexploitation from the city center to the waterfront area? and How to make positive contributions to the existing structures related to the river, namely; bridges, piers, riverside walkway, and old gates?

For the architectural program in relation with the year theme, 'The Festive City' is not merely about the festival but a sense of festivity that people have towards the city. The entire operation of the festival, from preparation, execution, to post-production, are the triggers that create the festive force for the whole year round, which even longer than the festival itself, in other words, the moment 'After the Party' is a crucial period supporting the festivity. Therefore, the riverside salons/cafes for people of the festivals would be a complementary constitution serving the festive city. They will be stretched along the river instead of located within the same location so that they could connect the urban scenography of the city and create a narrative for people perceiving the city from the waterfront area. The subject matters that need to be investigated are: What are the criteria for selecting the strategic locations? What are the basic facilities for holding both formal and informal meeting for people of the festivals? and as an addition, how people perceive Maastricht by entering the city in a hydrokinetic motion? Taking all the research questions into consideration, significant aspects are summarized into 'How the River Maas and the riverfront of Maastricht perform as a festive terrain considering the waterfront as a stage setting?'

P 1 | 09.11.2017



The Roles of the waterfront as a festive terrain



Mise-en-scène

Fellini's ROMA : Mise-en-scène in cinematography



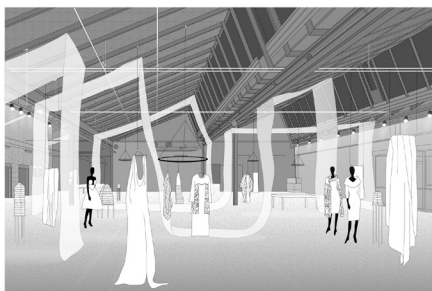
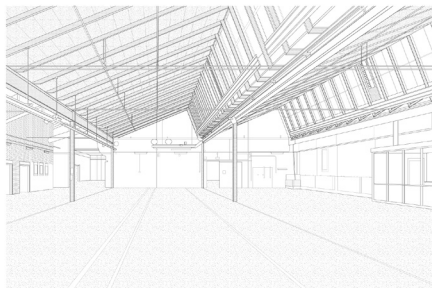
Maastricht-en-scène

City as a stage setting



Festival venues within the city

Paris Fashion Week : Different festive venues



The Festive City : After the Party

Fashionclash Festival | Preparation, Execution, Post-production



Waterfront as a Festive Terrain

Learning from precedent : The Entry of Henry III, Lido, Italy, 1573



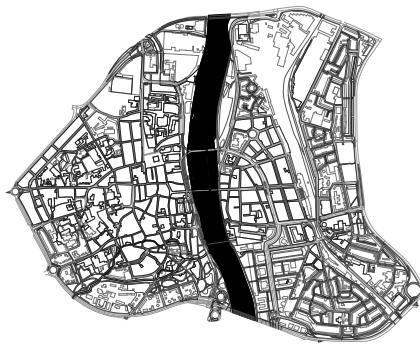
Waterfront as a Stage

The Arch and the Loggia as a stage set



Waterfront as a Festive Terrain

The Arch and the Loggia as a festival venue



Waterfront as a Festive Terrain

Venice | Maastricht

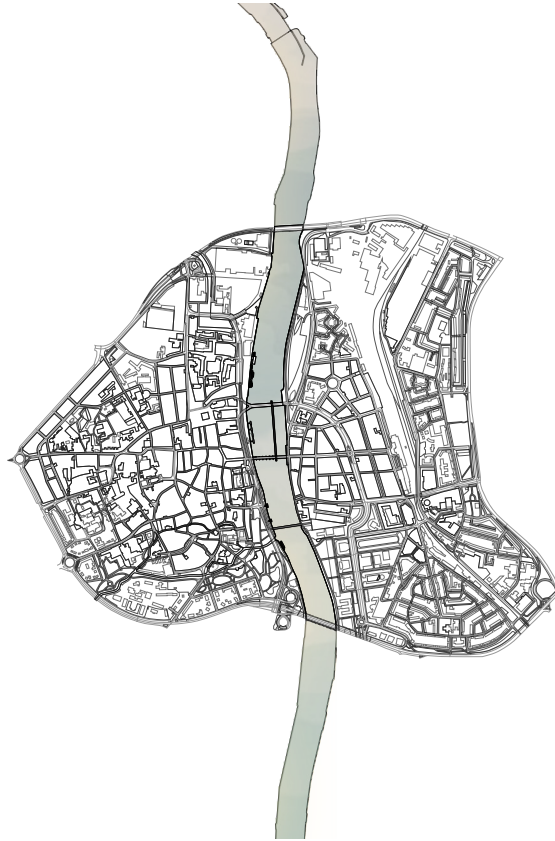


Mise-en-scène

Waterfront

Staging the City

Festive City



The roles of the waterfront as a festive terrain

How the River Maas and the riverfront of Maastricht perform as a festive terrain considering the waterfront as a stage setting?



The River Maas and the Riverfront : An uninterrupted urban scenography

Natural Amphitheater : The river and the riverfront as a festive terrain



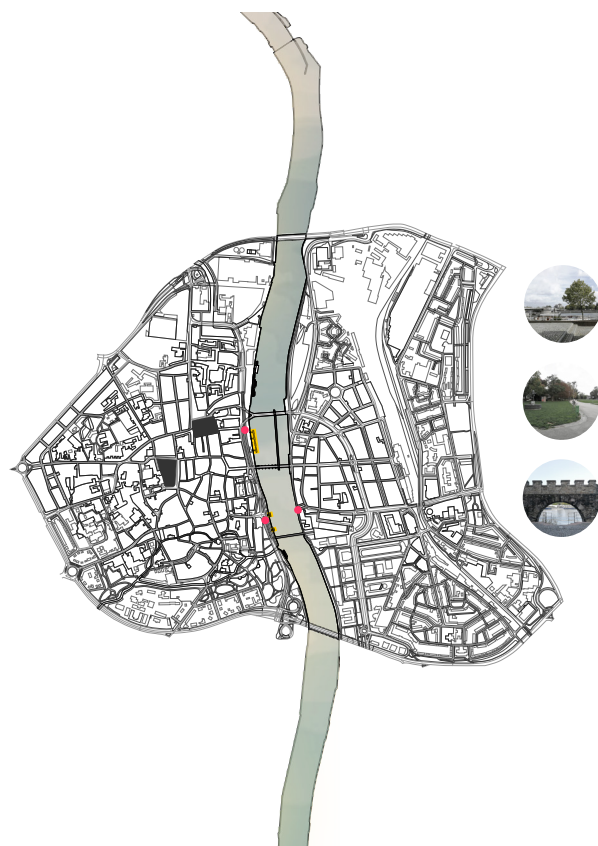
The roles of the waterfront as a festive terrain

How the River Maas and the riverfront of Maastricht perform as
a festive terrain considering the waterfront as a stage setting?



The waterfront of Maastricht

The potential of the waterfront of Maastricht



Salons | Cafes

Festive venues for people of the festival

Road to P2

On and Along the River Maas



Maastricht 1958



Maastricht 1583



Maastricht 1657



Maastricht 1747



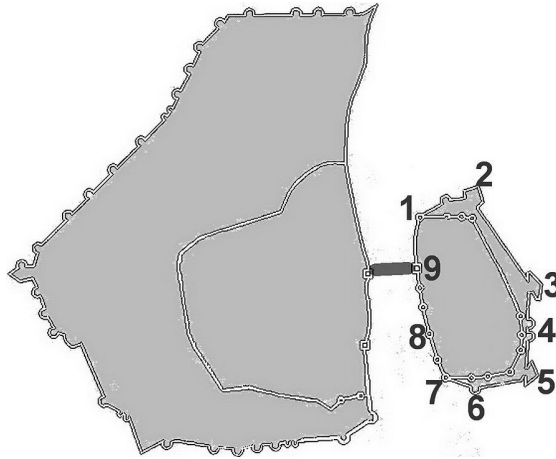
Maastricht 1869



Maastricht 1900



Maastricht 1941



Map of the first medieval city wall (around 1230)

The names of gates, towers and defensive walls on the right bank (Wyck) are respectively mentioned below.

- | | |
|----------------------|-----------------------|
| 1. Wycker Kruittoren | 2. Sint-Maartenspoort |
| 3. Mariabolwerk | 4. Duitse Poort |
| 5. Bloemendael | 6. Recentoren |
| 7. Lambrechtsrondeel | 8. Waterpoortje |
| 9. Körverpoort. | |

Remarks: Among the goods shipped in Wyck were blocks of marble and other rocks for the Imperial chapel of Charlemagne in Aachen. They were mined in the Ardennes, transported to Wyck by ship and then brought to Aachen by road.



Waterpoortje Wyck (Watergate)

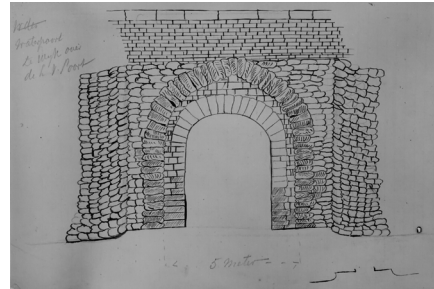
Monumentnummer: 28024, Enrollment Registry: 30-06-1966

This medieval water gate is a national monument which is located at the Maaskade Stenenwal on the spot where the Waterpoort street meets with the river Maas.

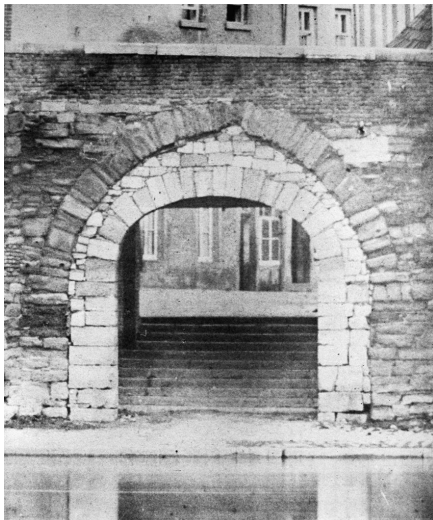
The construction of the gate started around the 13th century. The history of this gate has been suggested by local historians that it would be a Watergate of Roman origin. It was first mentioned in the document (cijnsboek) of the Onze-Lieve-Vrouwekerk in 1377 as the “*magnam portam que ducit ad Mosam*” which means the big gate that opens onto the Maas.



Waterpoortje 1850



Waterpoortje 1880



Waterpoortje 1890



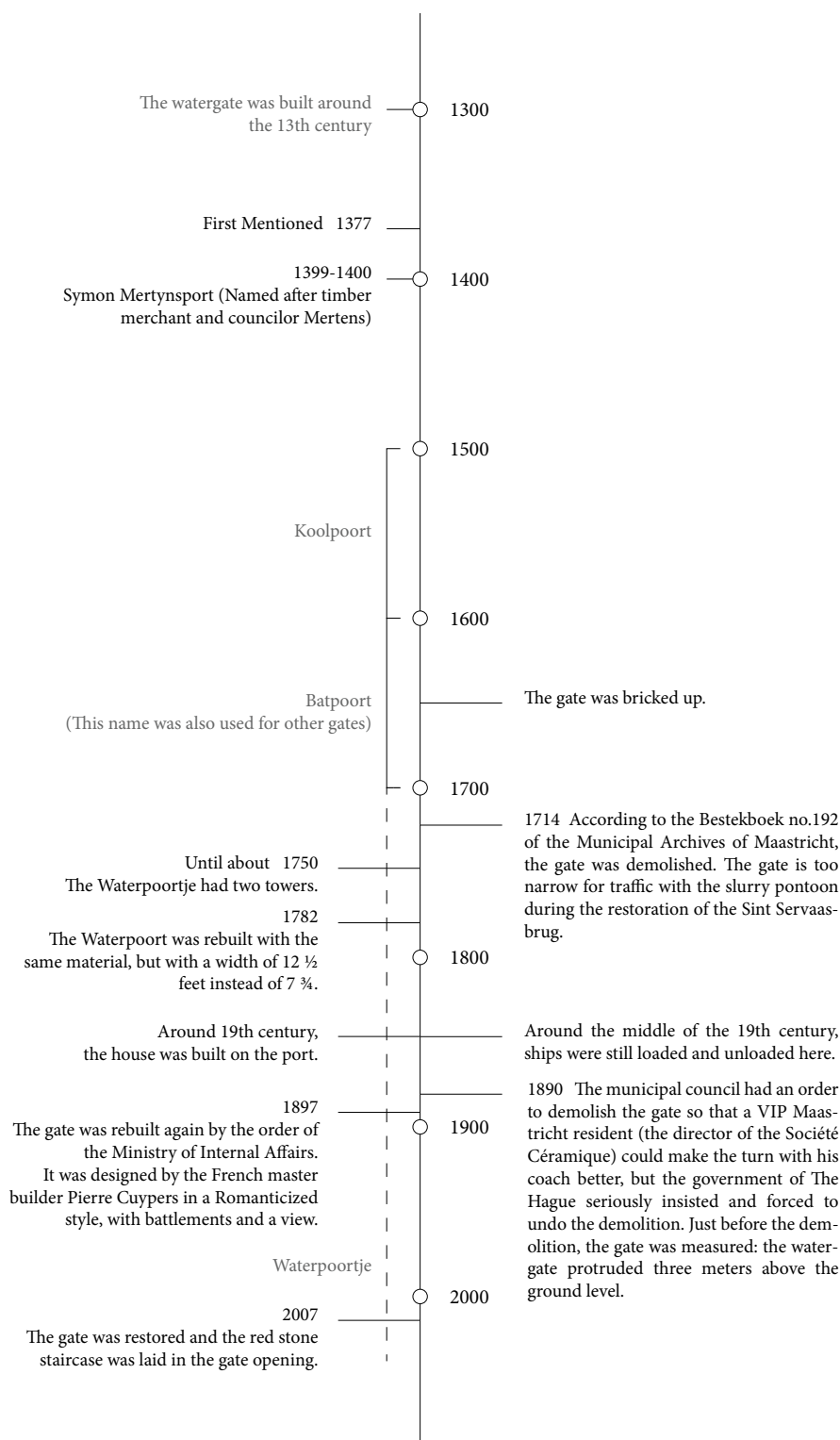
Waterpoortje 1914

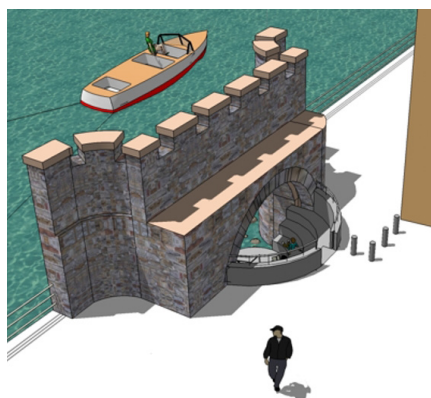
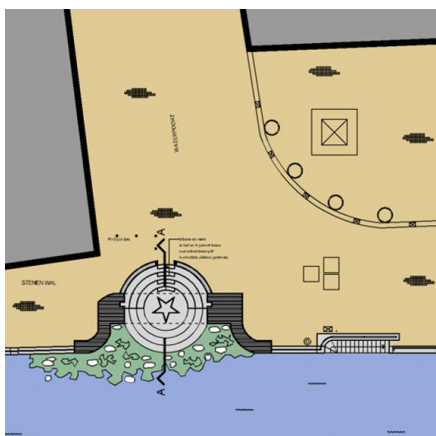
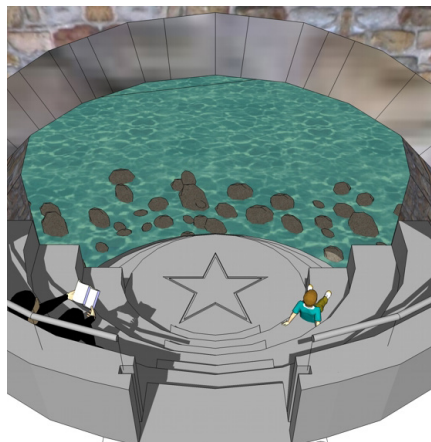


Waterpoortje, before the reconstruction, 2006

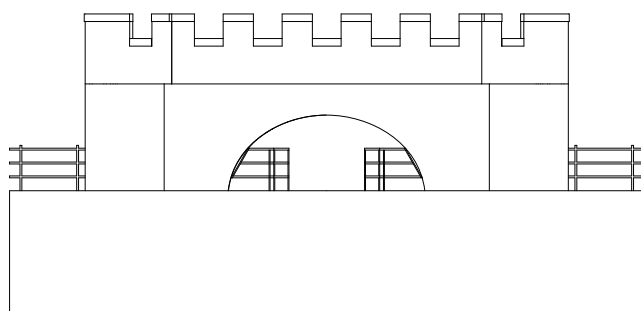
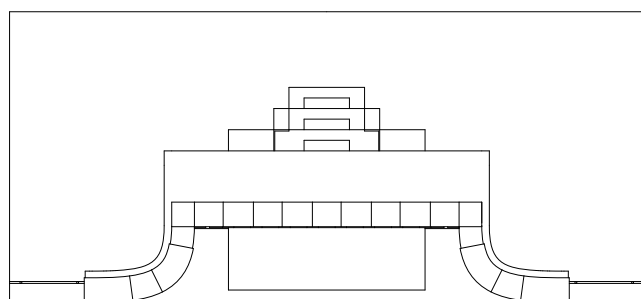
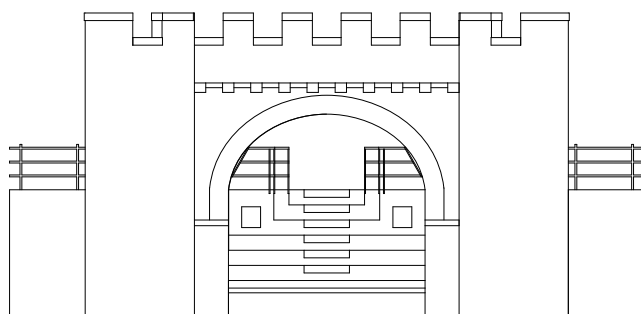


Waterpoortje, after the reconstruction, 2015





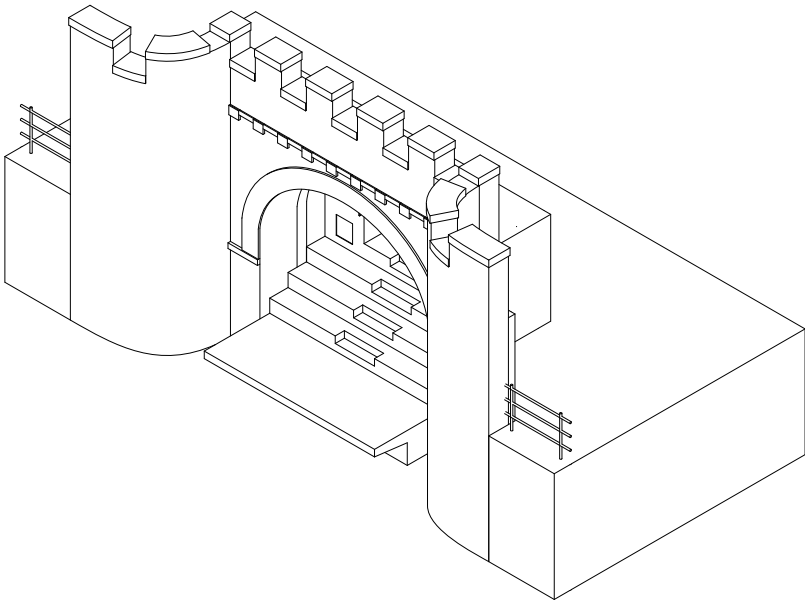
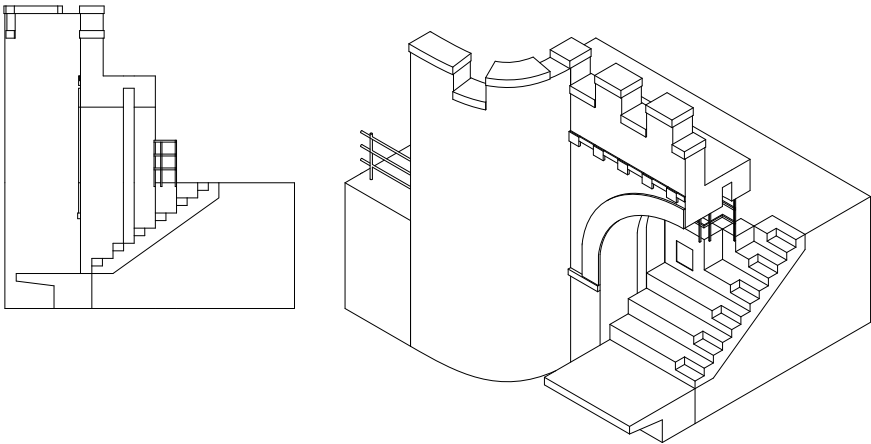
Client: Municipality of Maastricht
 Project: Renovation of quay wall and realization
 seating element
 Design: 2006
 Execution: 2007-2008
 Architect: Jan Voorvelt
 Main contractor: Van de Kreeke Bouw bv
 Fabricator: Adviesbureau Storms



1:200

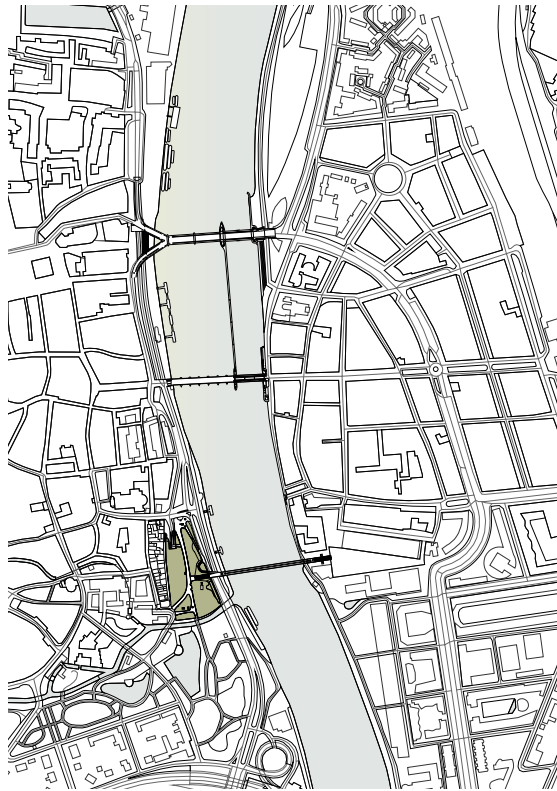


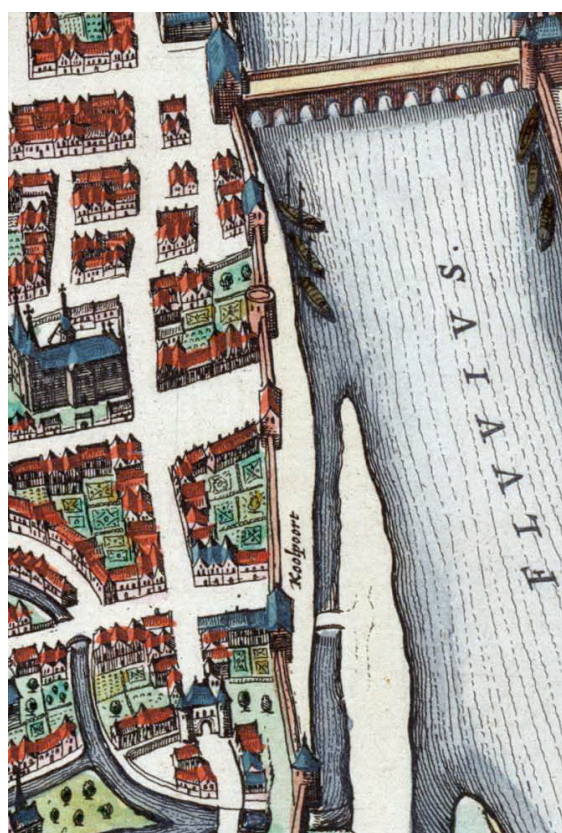
0m 1m 2m 4m



1:200
0m 1m 2m 4m

Possible Location





12th or 13th Original Rampart

1204 An earthen wall had already been erected with palisades, but this was destroyed by the Bishop of Liege, co-lord of the two-legged Maastricht, during the Siege of Maastricht.

1229 The Duke of Brabant gave a permission to build a stone wall.

1640 The city wall was rebuilt.

1706 A part of Het Bat, between the Onze-Lieve- Vrouwepoort and the Jeker tower, was planted with linden. The area was then known as the Boompjes or under the Boompjes.

1831 During the blockade of Maastricht trees were uprooted, and was appointed an exercise place here.

1837 After the lifting of the blockade, the park was redesigned in English landscape style with winding paths, (a pond grenouillère called "paddling") and a greater variety of plants, including some rare trees. The park was a café with terrace and a bandstand. Popularly was this garden Ingelsen Hoof said; The official designation was from 1837 city park.

1845-1850 By digging the Liège-Maastricht, a large part of Het Bat and the Ingelsen Hoof disappeared. The Batpoort was demolished and with the stones the Onze-Lieve-Vrouwepoort was rebuilt. On the dike between the Jeker and the canal a tambour was constructed, a small defense consisting of two wing walls with loopholes and stone pillars, in which beams could be placed to block access. One of the styles has been preserved. Left and right in front of the gate there were two small bridgeguard houses on the canal.

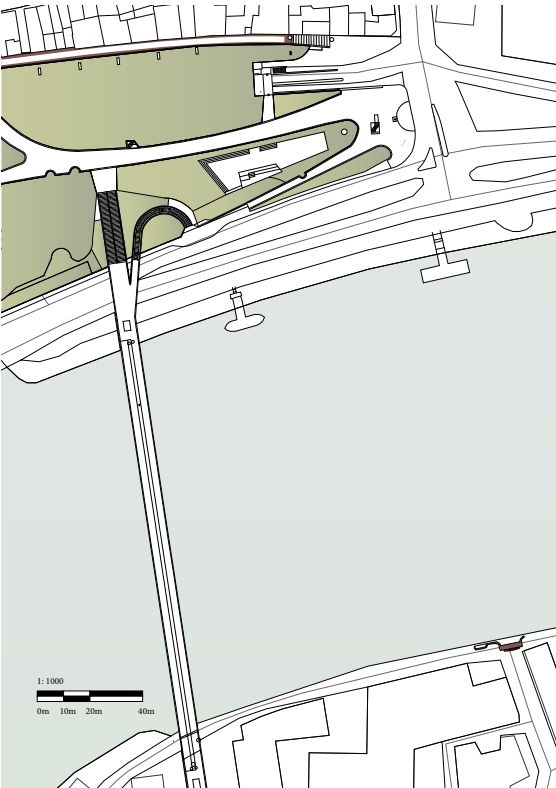
1868 The demolition of Our Lady Gate and part of the shore.

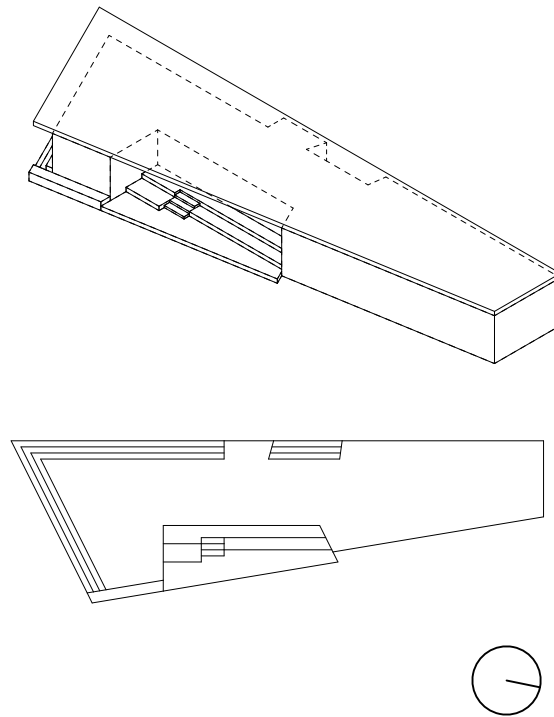
1963-1967 The canal was filled in, after which the vacant plot was partially used for the construction of the Maasboulevard, partly for an extension of the City Park.



The current City Park consists of a number of sub-parks, all different in atmosphere and function. The narrow strip between the Maas and the Maasboulevard is called D'n Ingelsen Hoof. The Stayokay hotel (youth hostel) is located here, first the Maas pavilion (restaurant) was located. After that it became the accommodation of the students with the ultimate destination of the youth hostel. The park section between the Maasboulevard and Onze Lieve Vrouwe Wal is now called Kempland (after the Maastricht poet Pierre Kemp). This part has a simple layout with large sunbathing areas. Between the Helpoort and Poort Waerachtig lies the picturesque Faliezusterspark. Around the bastion Haet ende Nijdt lies the Monseigneur Nolenspark a real walking park with lots of old trees. The Henri Hermanspark is located between the city wall and the Tapijn barracks and is favored by families with children due to the presence of deer camp and aviary. The animals are cared for by the Stichting Dierenpark, the successor of the association Stadsverfraaiing. The 'Semi-automatic Troostmachine' by the artist Michiel Huisman is located in the Aldenhofpark on the site of the old bear pit. Also here is the statue of d'Artagnan, the French musketeer who was killed at the gates of Maastricht by sculptor Alexander Taratynov.







For the program, it is notwithstanding that the preparation and post-production of the festivity are necessary and not less important comparing to the event itself. These moments create the festive force for the whole year round, which even longer than the actual occurrence, in other words, the moment 'After the Party' is a crucial period supporting the festivity. The riverside salon for social gathering would serve the city as a positive complementary. From the three festivals of Maastricht, namely, the Heligdomsvaart, the Carnival, and the Fashion-clash Festival, the common need of the festival organization is the place where people can meet and exchange ideas through conversations. It is true that there are cafes, restaurants, and bars scattered

around the city, however, there is no place that specifically provides a public space for people to have a discussion. Similar to the salons that flourished throughout the 17th and 18th century, the purposes of the program are to gather people and encourage them to exchange thoughts. It would be a two-story building which can accommodate up to 350 users within around 500 square meters. At the ground level, some part of the building will be an open space where people can perceive different sceneries simultaneously. At the higher level, there will be both indoor and rooftop spaces. The facades of the building should be corresponded with the surrounded contexts, meaning that, there is no front or back side of the building.

All my fascinations towards this festive city raise the questions:

Main Question

How the river Maas and the riverfront of Maastricht perform as a festive terrain considering the waterfront as a stage setting?

Site and Context

How to distribute the overexploitation from the city center to the waterfront area?

How to make positive contributions to the existing infrastructures situated along the riverside area, namely, Maas Bridges, piers, walkway, and medieval architectures?

Program

What are the (basic/special) requirements for designing a social gathering space for the people of Maastricht?

Architectural Theme

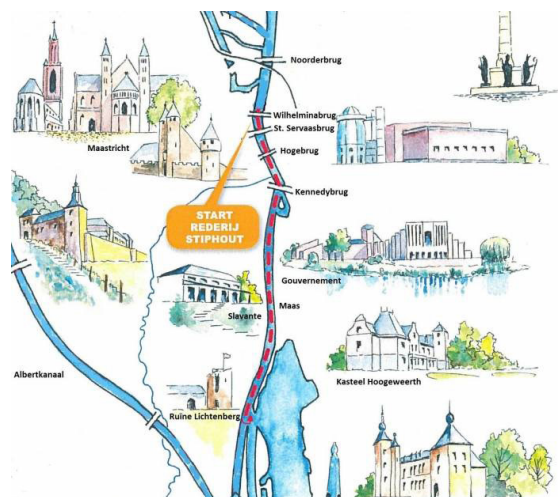
How the choreography and framing in festival play a part in designing an architecture?

Remarks

- The piers are located only on the Western bank of the Maas since the steel drawbridge is attached to the Sint Servaasbrug on the Eastern side which is a shipping channel.
- Hoge Burg: a pedestrian and cycle bridge
- Onze Lieve Vrouwewal: a medieval city wall

Boat Trip | 19.11.2017





The only obvious festive program that engaging with the river and the riverfront of Maastricht is cruising. The Rederij Stiphout, a boat tour agency, offers a boat trip together with additional programs by choice. The main activity is, of course, cruising on the Maas. The additional programs are, for instance, city tours, pancake cruise, and tours which only available on special occasions based on the festivals. The latest mentioned tours are indeed related to the annual festivals such as Valentine's Day and Sinterklass festival. The overall schedule of the tours is provided on the Stiphout website together with a brief information of each tour. For different boat trips, the sailing schedules are not the same, for instance, the Valentine Cruise is only available in February while the Tour on the Maas is so much more frequently.

The typical route of the boat trip starts from the Stiphout pier located at the Maaspromenade near the Wilhelminabrug to the Belgium border then the boat turns back to the city center. For those who purchase the ticket which includes the additional program such as a guided tour in the marlstone caves, they go ashore at the Sint Pieters hill. There are different programs provided. The price of each program, as well as the duration, is different. The ticket can be purchased either at the location or via the internet. For the online ticket, the purchasers can see the schedule beforehand and book for the trip which convenient for them. There is also the promotion provided online. On the English homepage of the Nederlandse Spoorwegen, there is a discover Holland section which promotes a range of day trips within Holland, for instance, Amsterdam canal cruise, Spido Rotterdam, Railway Museum Utrecht, and Maastricht cruise. The discover Holland ticket includes transportation ticket and the admission fee. It is important to note that the discover Holland section only visible on the English Homepage of the NS site. This speculation goes in the same direction as the on-site observation since most of the passengers of the boat trip are foreigners.

Maastricht got its name from its strategic location. The name of the city derived from the Latin word 'Traiectum ad Mosam' which is translated as crossing at the Maas. This referred to the first bridge built in the Romans era. On both sides of the river Maas, the characters of the waterfront are dissimilar. In the city center, the west bank of the river is a historical area contains medieval buildings and churches while the east side is the location of new development projects. 'Again, like other 'key projects', the Céramique project applies the Netherlands 'compact city' policy by concentrating new development in the central area of the city and by incorporating an integrated land-use pattern with mixed but complementary uses.' All the historical core and the newly built area are situated between three bridges across the river Maas; namely, the Wilhelminabrug, Sint Servaasbrug, and the Hoge Brug. The riverside walkway on the east side is more convenient and easier to access. People can walk along the riverfront area without any interruptions while the walkway on the west side does not continue since from Sint Servaas bridge to the Hoge Brug, the walkway is interrupted by the road which makes it relatively hard for the users to walk along the riverfront without crossing the street.

From an observation, the motions of people on the waterfront are calmer and slower comparing to the gestures of people who are walking in the city squares. The riverfront is the area where people can relax and watch the beautiful scenery. In a good weather day, there are people sitting on the stepped seating, on the benches, and in an outdoor area of the café which facing to the river Maas as if the river is a stage.

On the river Maas, the movement could be divided into two main types which are the action done by human and the movement that occur from the vessels. There are people fishing on pontoons floating on the west bank of the river, moreover, some of them sail on the river for fishing. For the vessels, the movement mostly occurs on the east side of the river where the drawbridge that connected to the Sint Servaas bridge located. The steel lifting part of the bridge allow large vessels to sail through, therefore, on the east side of the river Maas, there is more movement occurs.

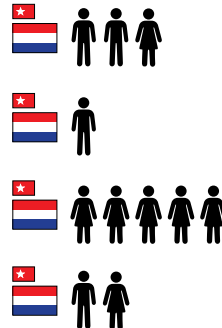
In the city park which located at the end of the Hoge Brug on the west side of the river, people are sitting on the benches, walking through the park, and talking with their friends and family. From the park, people can see both the river Maas and the river Jeker. They can perceive the Romans architecture together with the modern buildings.



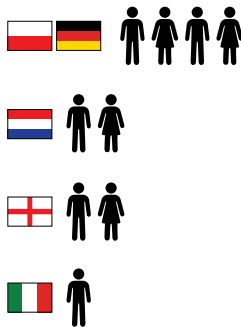
● People on the train
People of the festivals



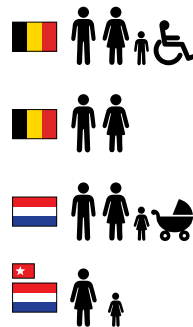
● People of Maastricht
(on the riverfront area)

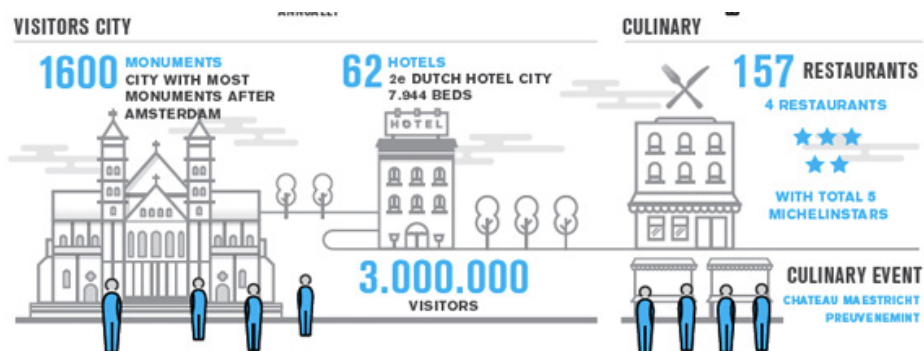


● People on the waterfront
(Tourists)



● People on the river Maas
(Tourists)



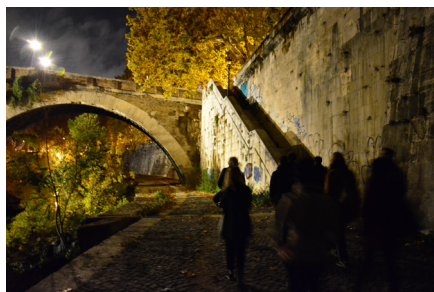


Maastricht is one of the oldest cities in the region. The city has a rich history as can be seen from the historical representations and from the buildings and structures which still exist in this present days. There are a number of historical landmarks scattered around the city. Furthermore, the city contains a mixture of the old and the new attractions. The visitors have many options for exploring the city ranging from sightseeing to shopping. The city itself is a gateway since it has its own small airport. There are about 20 parking lots within Maastricht. The bus system is provided throughout the city. Also, the city is adjacent to Belgium and close to Germany which makes it convenient for travelers to travel around the region.

There are more than 1600 monuments listed which is the second city with most monuments after Amsterdam. According to the data from World Tourism Organization, the number of international visitors of Maastricht is around 3 million people per year which are about one-fifth of the total number of the country's visitors, moreover, the number is getting higher in every year. There are various types of program that travelers can enjoy. Apart from historical landmarks, this festive city holds many festivals throughout the year which attracts a number of visitors to the city. Accordingly, Maastricht is indeed a tourist city with a multicultural atmosphere.

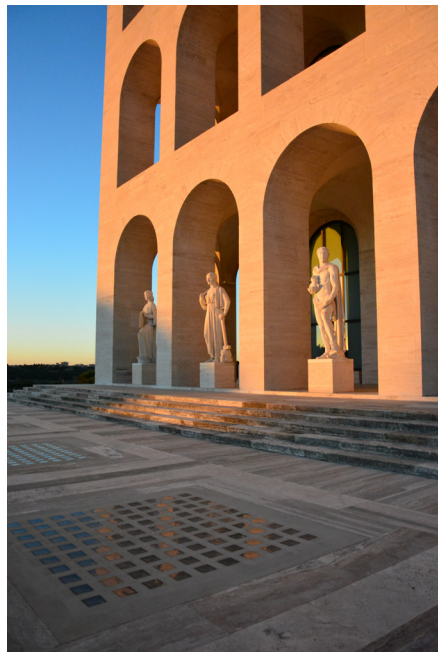
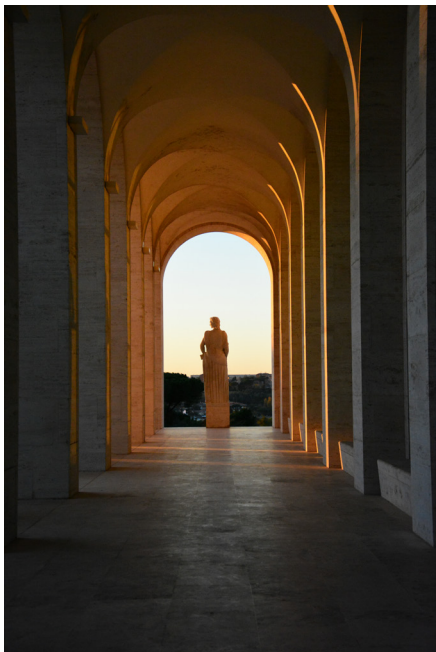


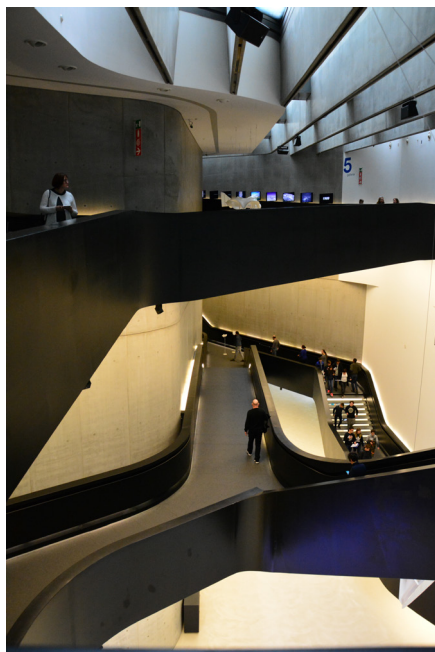
Arch of Septimius Severus











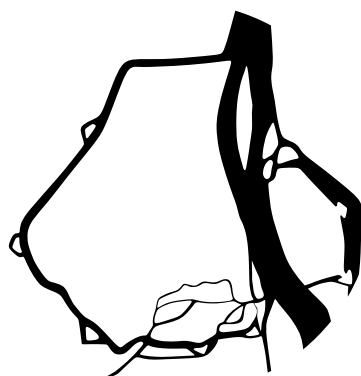
ROMA Excursion



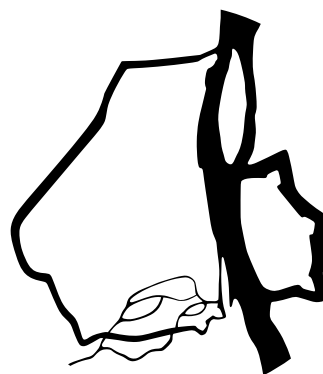
Festive Location



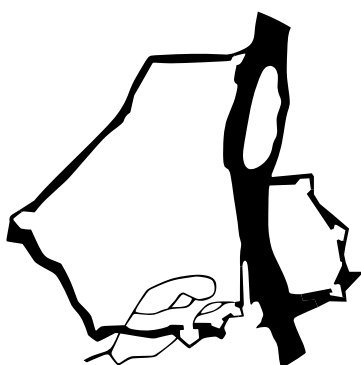
Noli Map



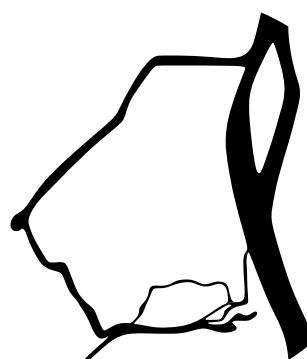
Maastricht 1583



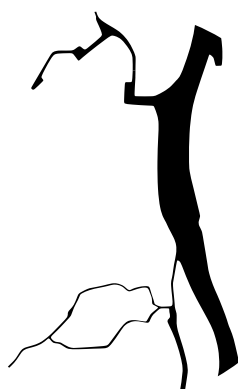
Maastricht 1657



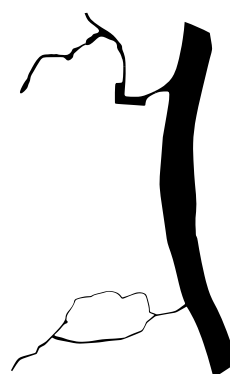
Maastricht 1747



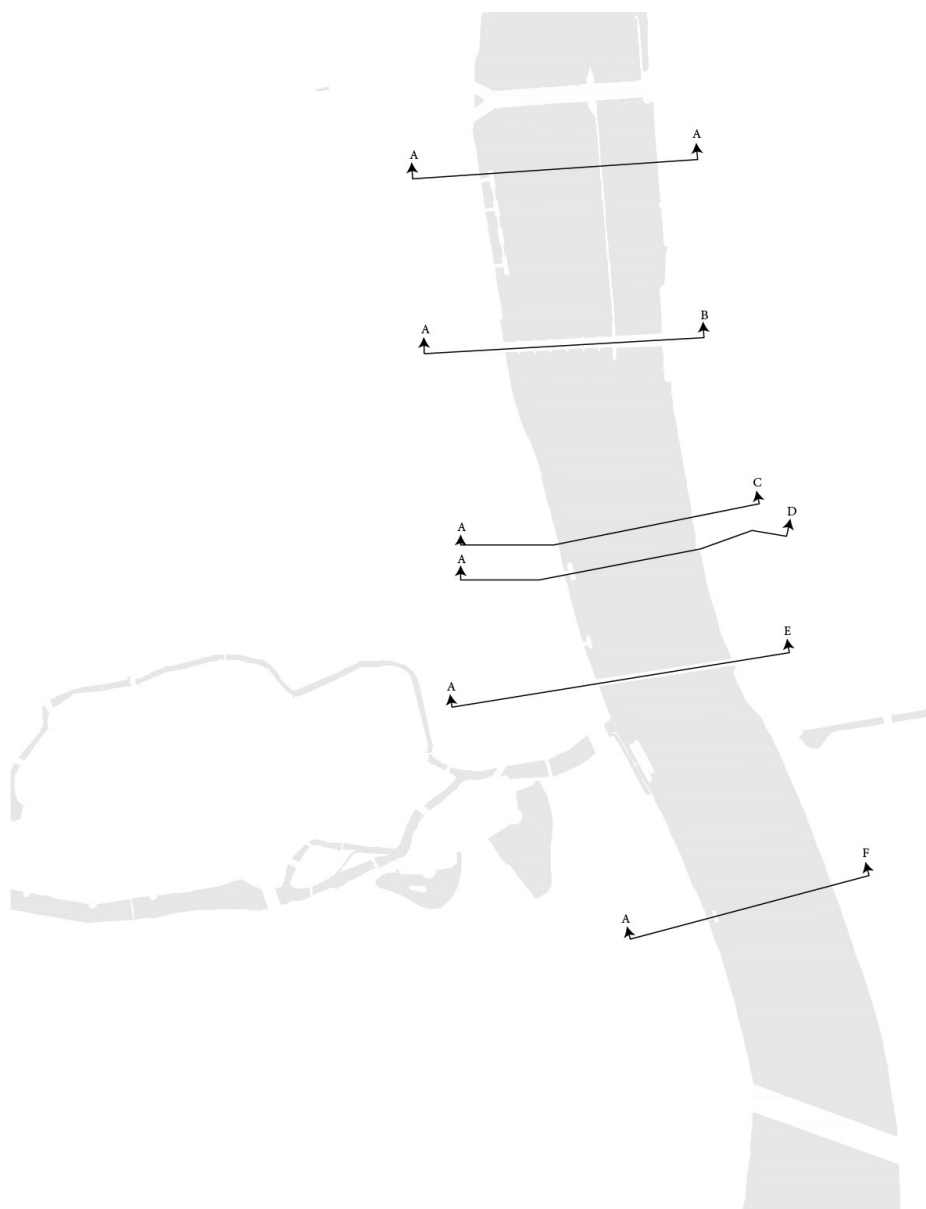
Maastricht 1869



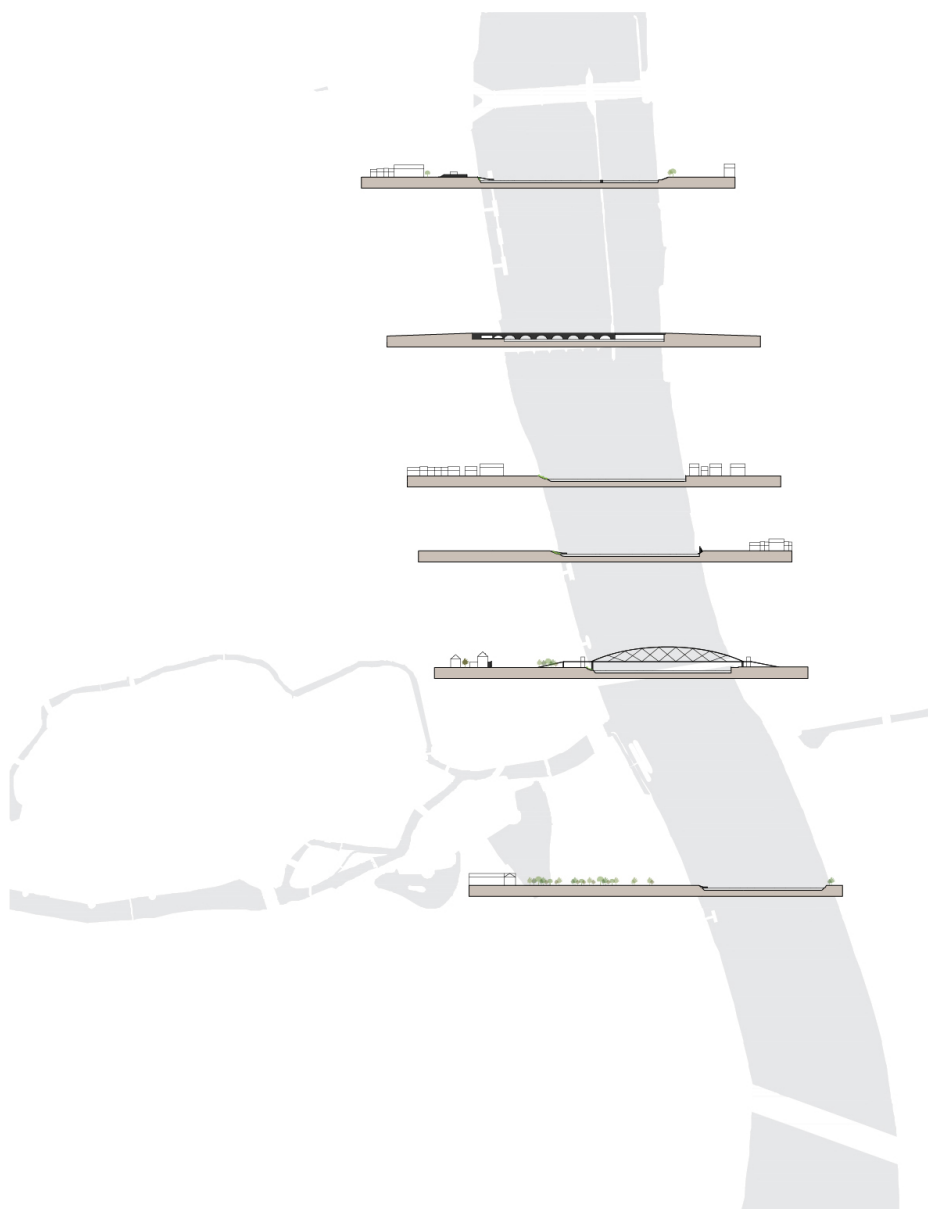
Maastricht 1900

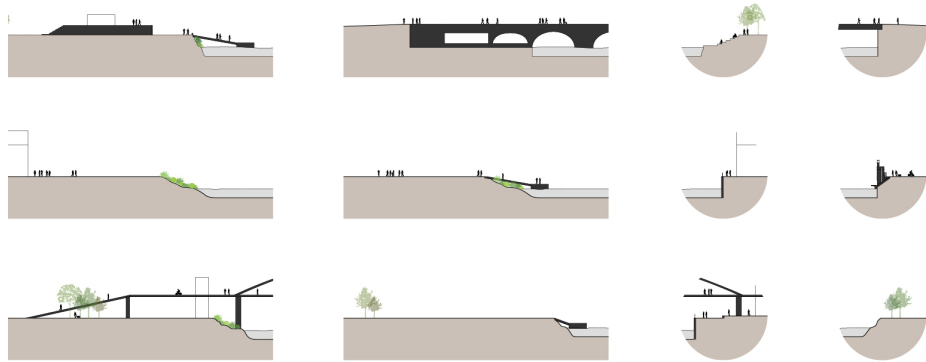


Maastricht 2017

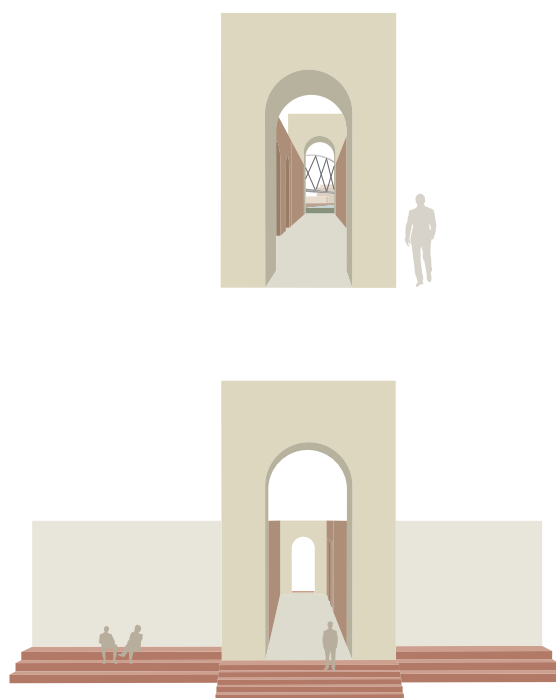


River Maas Section





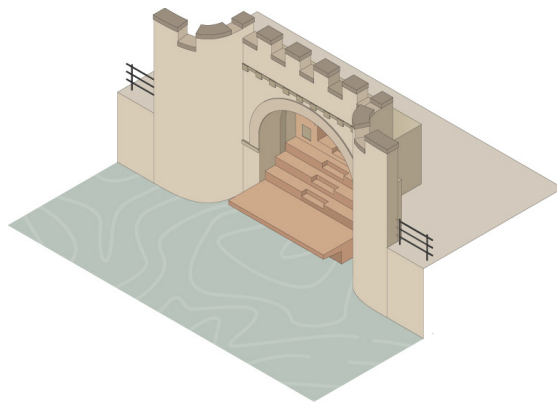




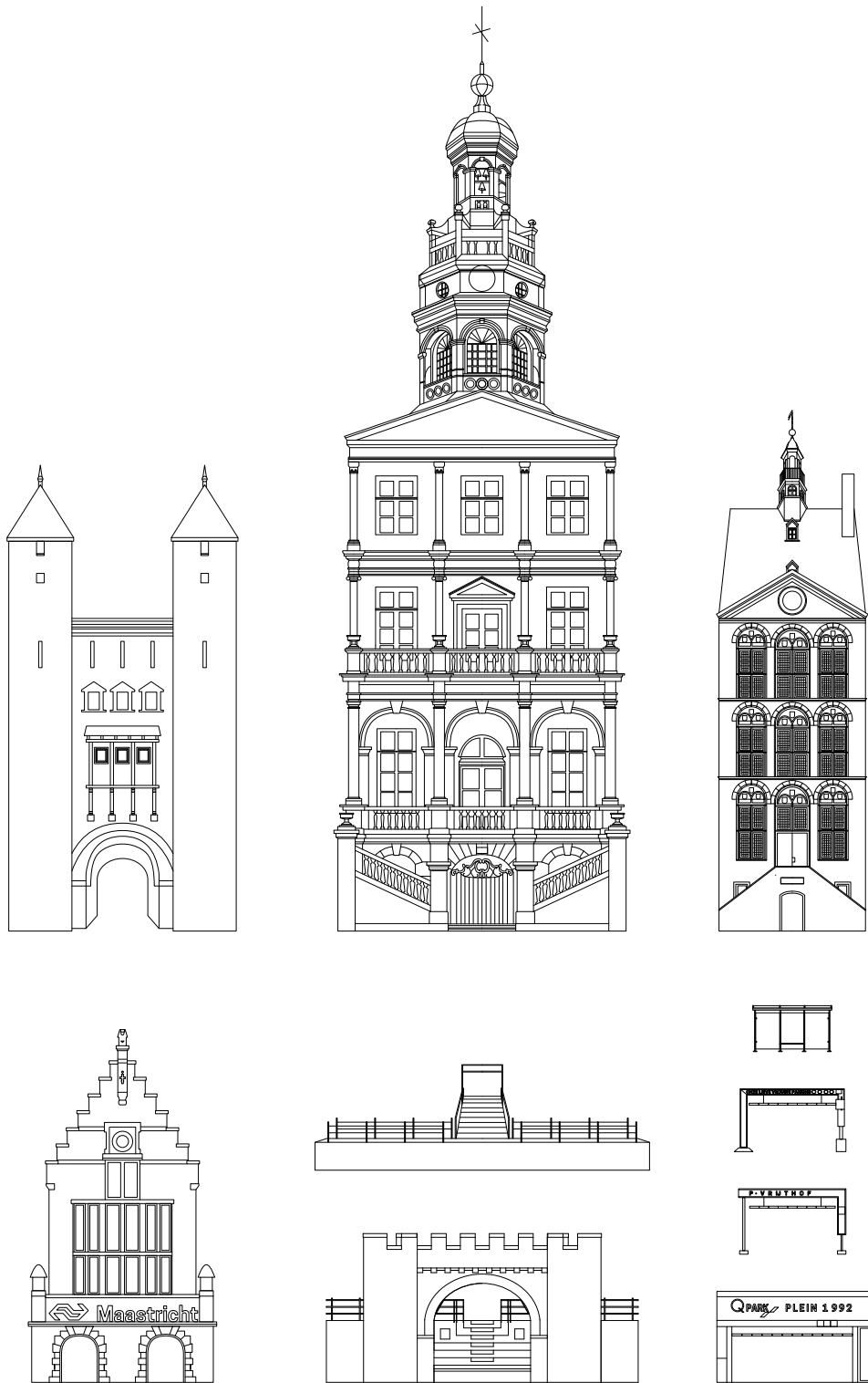
The proposed program is the foyer of the city which attributes to the picturesque river Maas. The main users are the tourists. There will be primary and secondary locations of the program. The area close to the remained city wall in the city park will perform as a major venue. The reason is that the city wall was used as a defensive protection of the city, therefore, in a metaphorical sense, the visitors cannot enter the city without passing through the city wall. In terms of function, the building is an entrance hall which could be considered as the first celebrating point of the visitors' arrival.

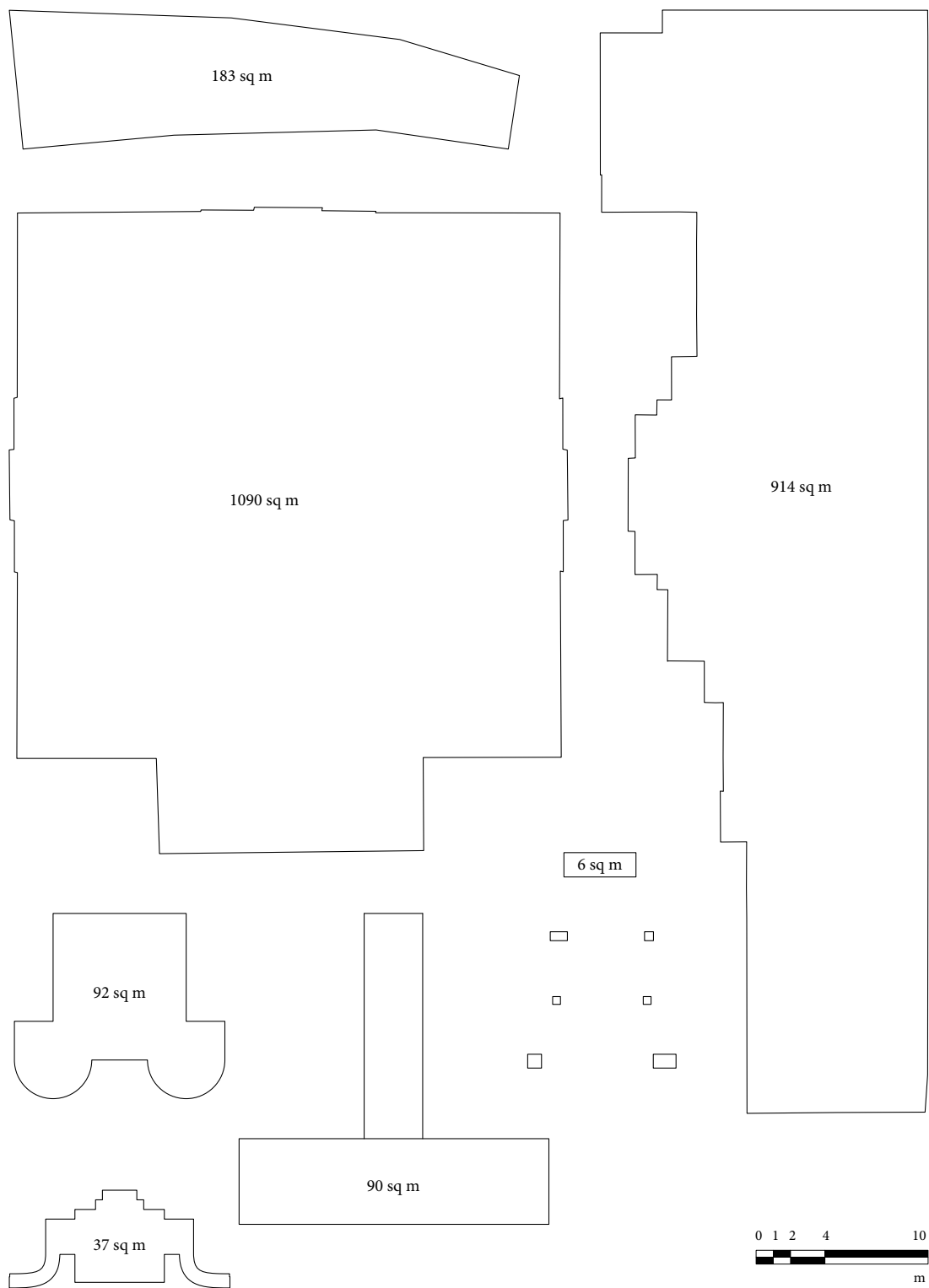
For the attribution to the waterfront of the city, the secondary location of the program will be a result of a new touristic route along the riverfront which could be considered as a procession route for tourists. The route will base on the existing infrastructure of the city which are Maas bridges and the riverside walkway. There will be new inventions integrated into the waterfront scenery such as a stepped seating. The locations of the buildings, as well as the new inventions, will rely on the existing historical landmarks which are the strategic locations of the city.

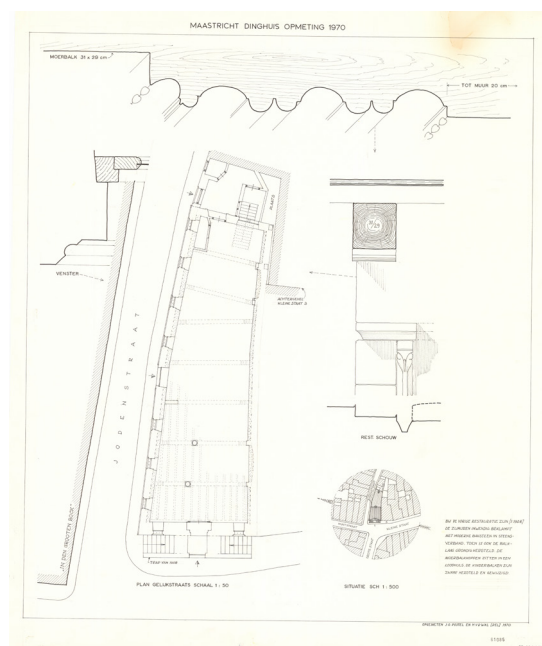
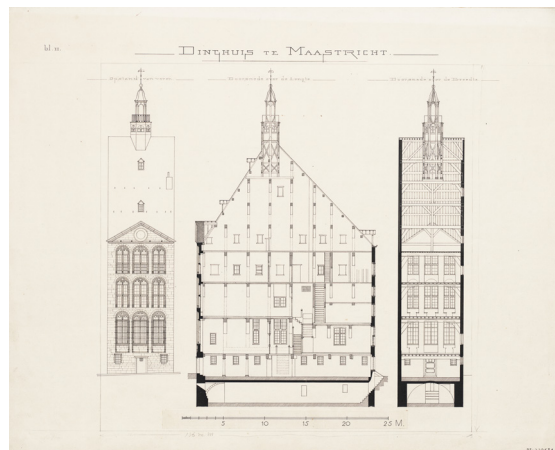
The Foyer of the City



A Pleasure of Entering



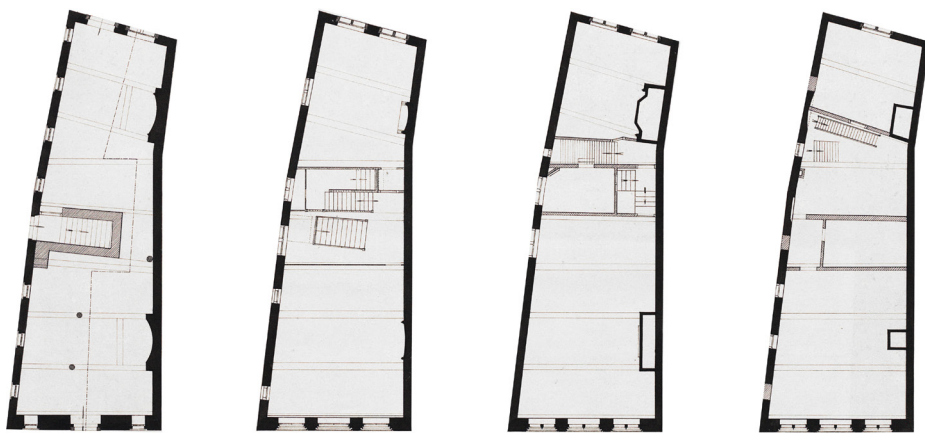




The Dinghuis is located at the intersection of the Kleine Staat, the Grote Staat, the Muntstraat and the Jodenstraat, traditionally the administrative heart of Maastricht. The current Dinghuis is not the first building with that name on this spot. The first mention of den denchuys dates from 1399, but in 1377 the house De Mayo (or De Mei) was already here. The high court of the two-legged city of Maastricht was housed in the Dinghuis; in the Grote Staat, formerly known as Sint-Jorisstraat, the houses De Lancroon and De Liebaert were located diagonally opposite the Dinghuis, where the low-level and the civil administration of the city were located.

In the cellars, and later elsewhere in the building, there were also prison cells. Even after the delivery of the City Hall on the Markt, the Dinghuis remained in use as a prison. Along the Jewish street was an overhang with cells. Also the high roof, with a roof rider with loud bell, was extremely suitable as a lookout, especially in the event of a fire hazard. The façade on the Kleine Staat was initially higher, but after the Dinghuis had been hit by a bomb in 1793, the façade was lowered by a single storey during the subsequent repairs and was given a fronton. Earlier, in 1749, the architect François Soiron led a large-scale restoration, in which the double staircase was removed, where up to the Beeldenstorm (1566) two bronze lions had stood.

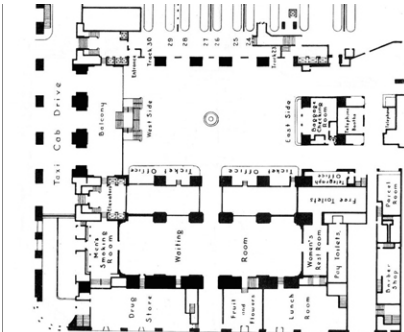
In the 18th and 19th century the building had various functions. For example, the cloth weaver craft gathered there (in Maastricht there were no guilds, but crafts) and the building functioned as a theater around 1713 for a short time. In the 19th century, military music corps rehearsed there, where the sculptor and engraver A. Esser taught. In 1860 the Dinghuis barely escaped demolition, when the city council took a plan to build a new connecting street between the Great State and the Sint Servaas bridge. Eventually, the plan was not implemented and instead the Maastrichter Brugstraat was widened.



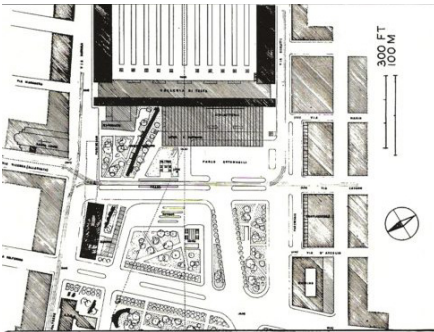
From 1881 to 1914, the antiquity room of the Limburg History and Archeology Society (LGOG) was located in the Dinghuis, the forerunner of the Bonnefantenmuseum. This was followed by the Maastricht Telefoon Company (1891-1917), the Chamber of Commerce (1923-34), the mobilization agency (1939) and the air protection service (1939-45). From 1926 to 1928 the building was restored. In 1940, just before the outbreak of the Second World War, a concrete floor was poured on the top floor, probably for the construction of a watchtower on the roof for the air protection service.

After the war, the Catholic Home Front was established, which offered assistance to Dutch soldiers during the police actions in the Dutch East Indies. From 1948 to 1958, the building was rented by the Stichting Mater Amabilisscholen, which provided courses for girls aged 17 and over. Also in 1948 the cellar of the Dinghuis was converted into puppet theater, the so-called Poesjenellenkelder. This was led from 1953 by the famous puppeteer Pieke Dassen. Until 1967 numerous successful performances were played, including forms of political theater. From 1952 to 1968 there was also a club for high school students in the Dinghuis (with institute nights and a reading room on the top floor). From 1974, the building was restored again, including the concrete floor disappeared. After this the Dinghuis was taken into use by the VVV.

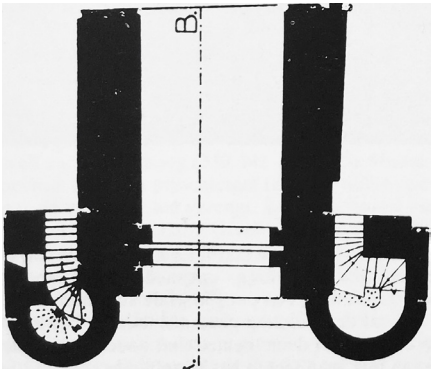




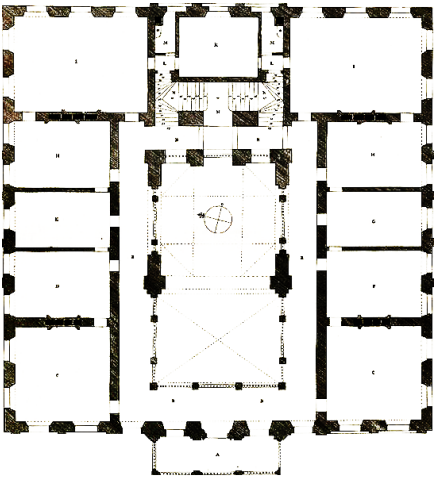
Grand Central Terminal, NY



Roma Termini Station, Rome

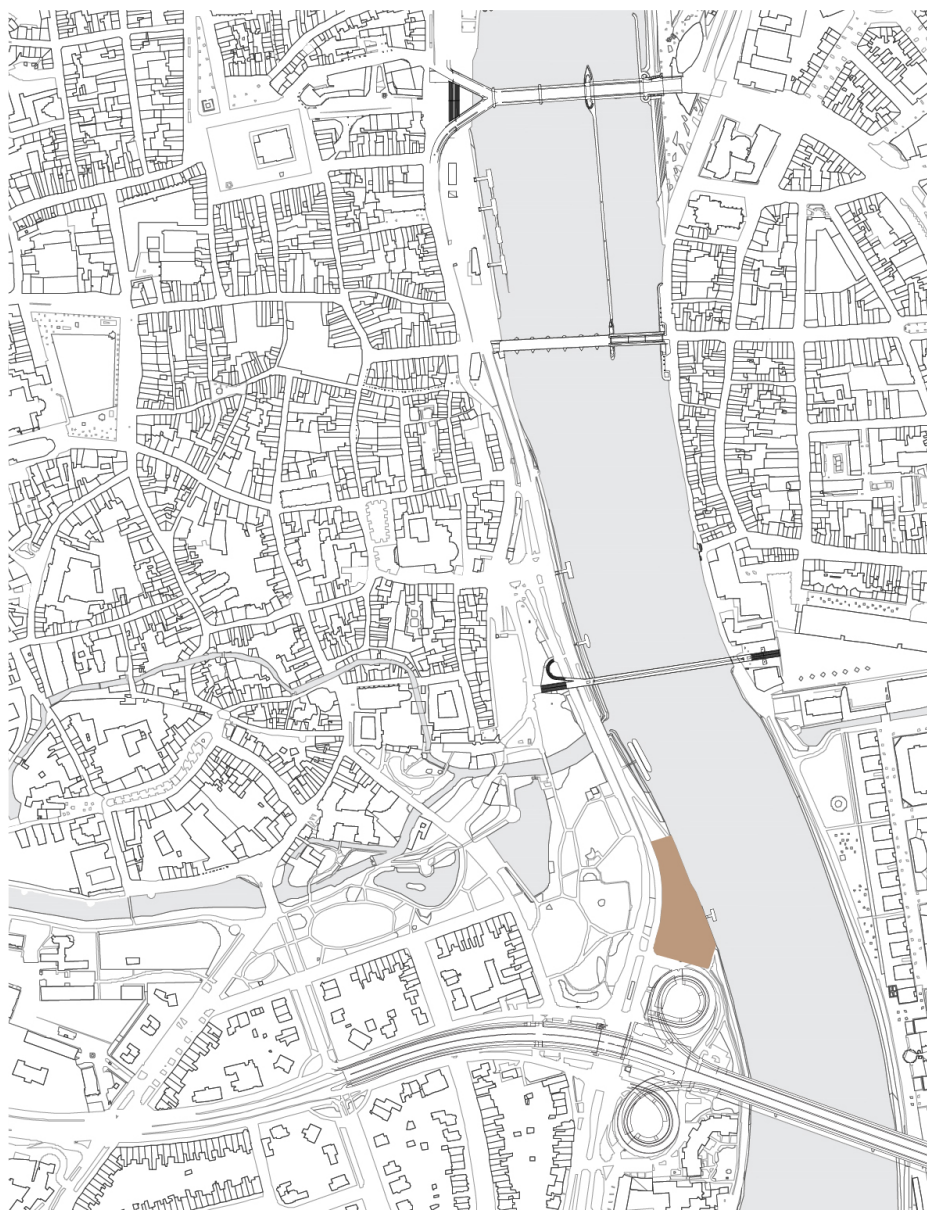


Helpoort, Maastricht



City Hall, Maastricht

Site Location



Program: The foyer of the city with an observation tower, event venues, and tourist facilities.

Maastricht is indeed a tourist city. It has more than 1600 monuments and attracts approximately 3 million international visitors per annum. However, the city still lacks a prominent venue serving the city visitors.

The riverfront of Maastricht is a suitable venue for welcoming the visitors and representing the essence of this festive city since the river Maas flows through the heart of the city resulted in a beautiful water-oriented scenography. Having said that, the river Maas and its banks are not yet utilized to their full potential. Furthermore, the only obvious festive program engaging with the river and the riverfront is a boat tour.

In accordance to the posed problems, the research questions are:

How to make a positive contribution to this city by using the river and the riverfront as a festive terrain serving the tourists as well as the locals?

How to correlate the design with the existing infrastructures of the city?

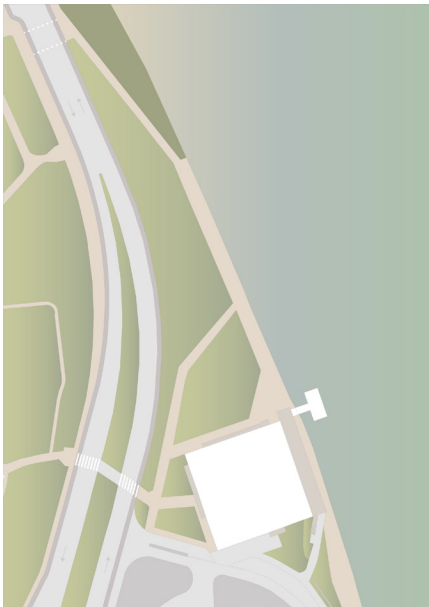
What are the narratives that can be drawn from the designed space and towards the riverfront area?

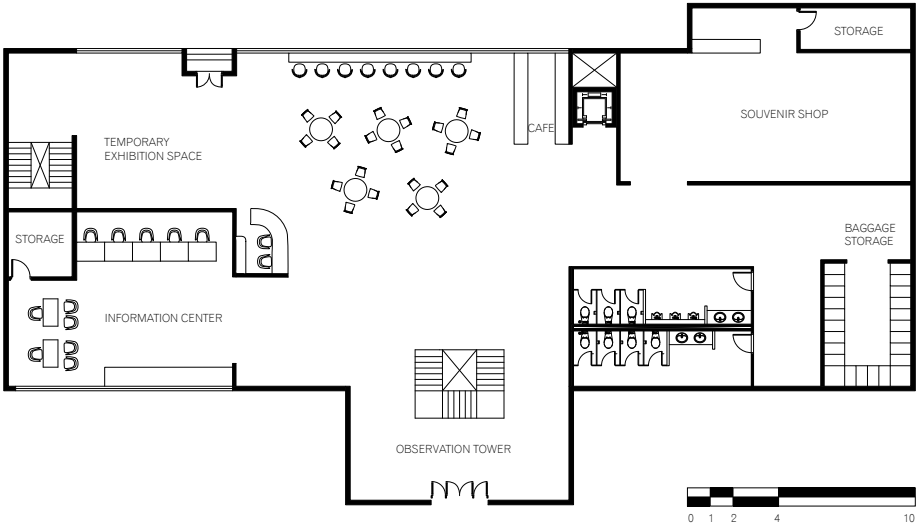
To find the solution to these research questions, the project is to design a festive venue that can be used as a welcoming spot for the tourists, so-called, the foyer of the city. Maastricht has a strong

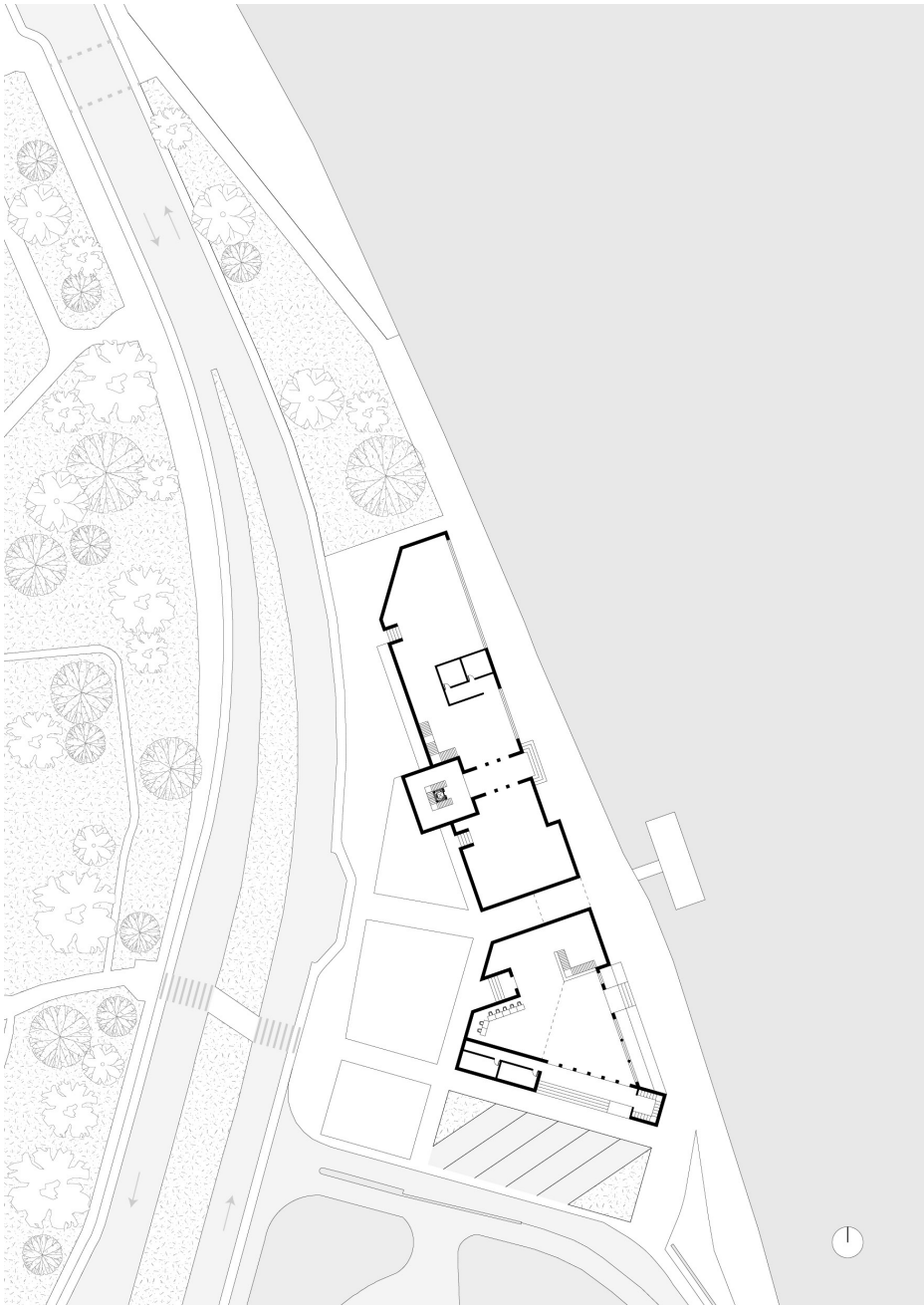
relationship with the river Maas since an ancient time. Throughout the history, the city has relied on the river Maas for many aspects. One of the roles which can be potentially developed to further level is a festive terrain. On the edge of the land and water, the scenic scenery of Maastricht can be clearly perceived. The topography of the waterfront area offers an unobstructed scenery of the city. The famous monuments and landmarks situated at different spots within the city creating layers of sceneries along the river Maas.

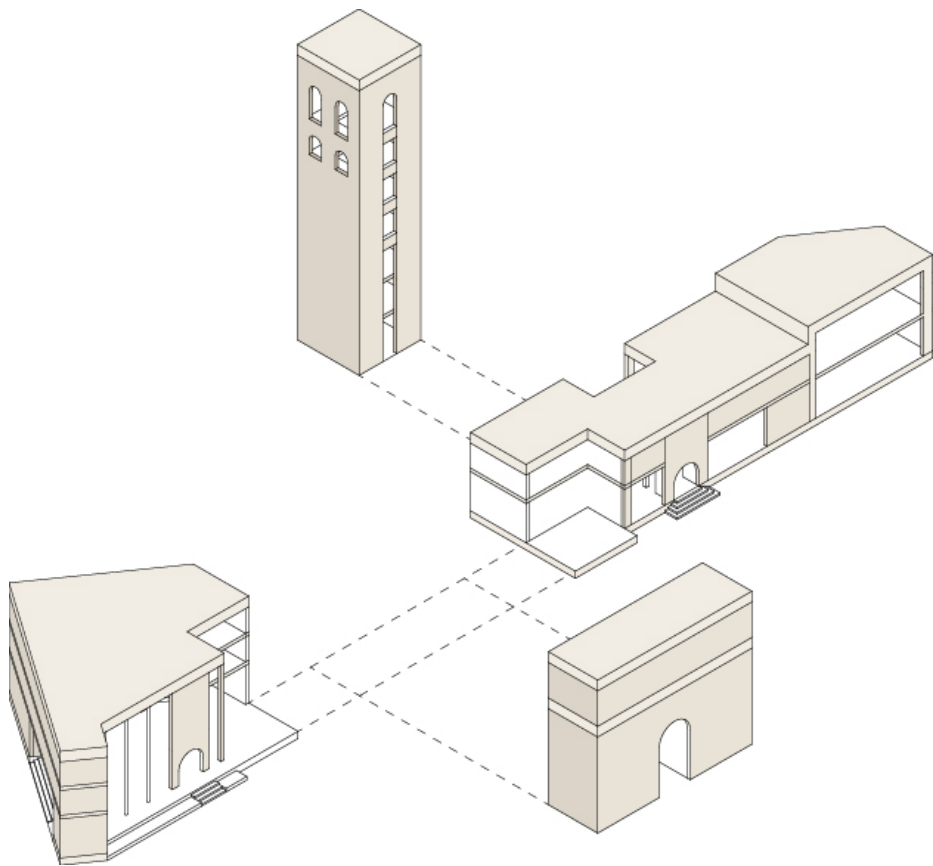
The intention of the design is to celebrate the city and effectively utilize the city infrastructures that related to the riverfront area. The integration includes the area from the waterfront towards the building. The main users are the tourists; therefore, the generation of new touristic routes which based on the festival routes and the existing infrastructures such as bridges must be part of the project since it is part of the narration. The building is required to accommodate multiple programs such as a tourist information center, an observation tower, an exhibition space, an event hall, and basic infrastructures. The program requirements include a pick-up and drop-off area, an outdoor gathering space, and a pier which provides access to the water.

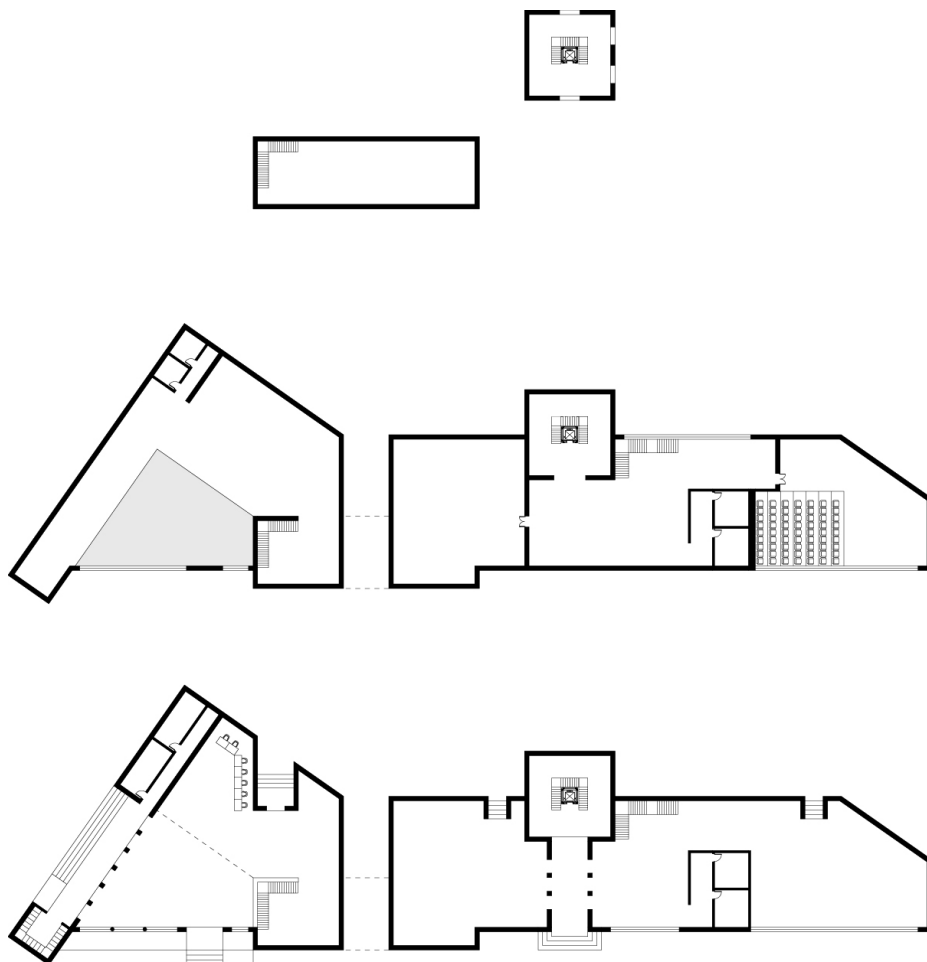
For the visual connection, the building is part of the waterfront scenery of the city, therefore, it is essential to create a visual relationship between the building and the architectures located on the riverfront. Apart from that, the height and the orientation of the building are the significant factors which are needed to be well-considered.

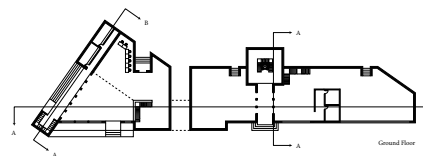
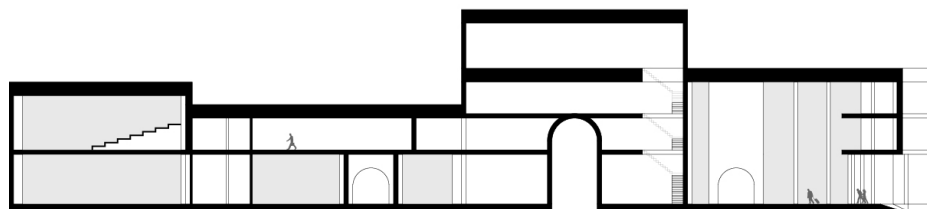
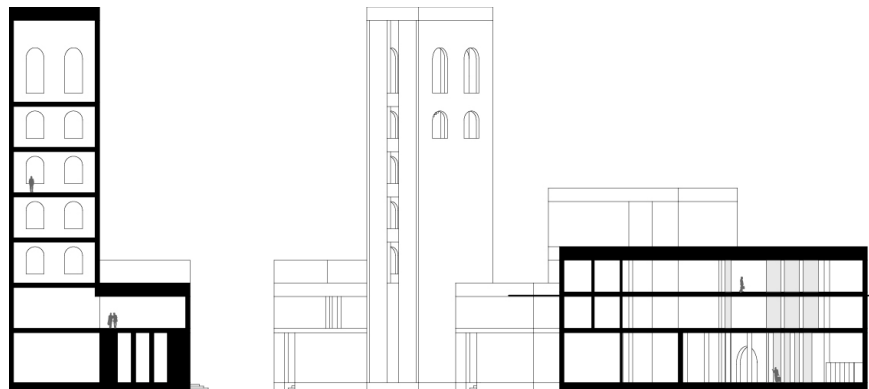










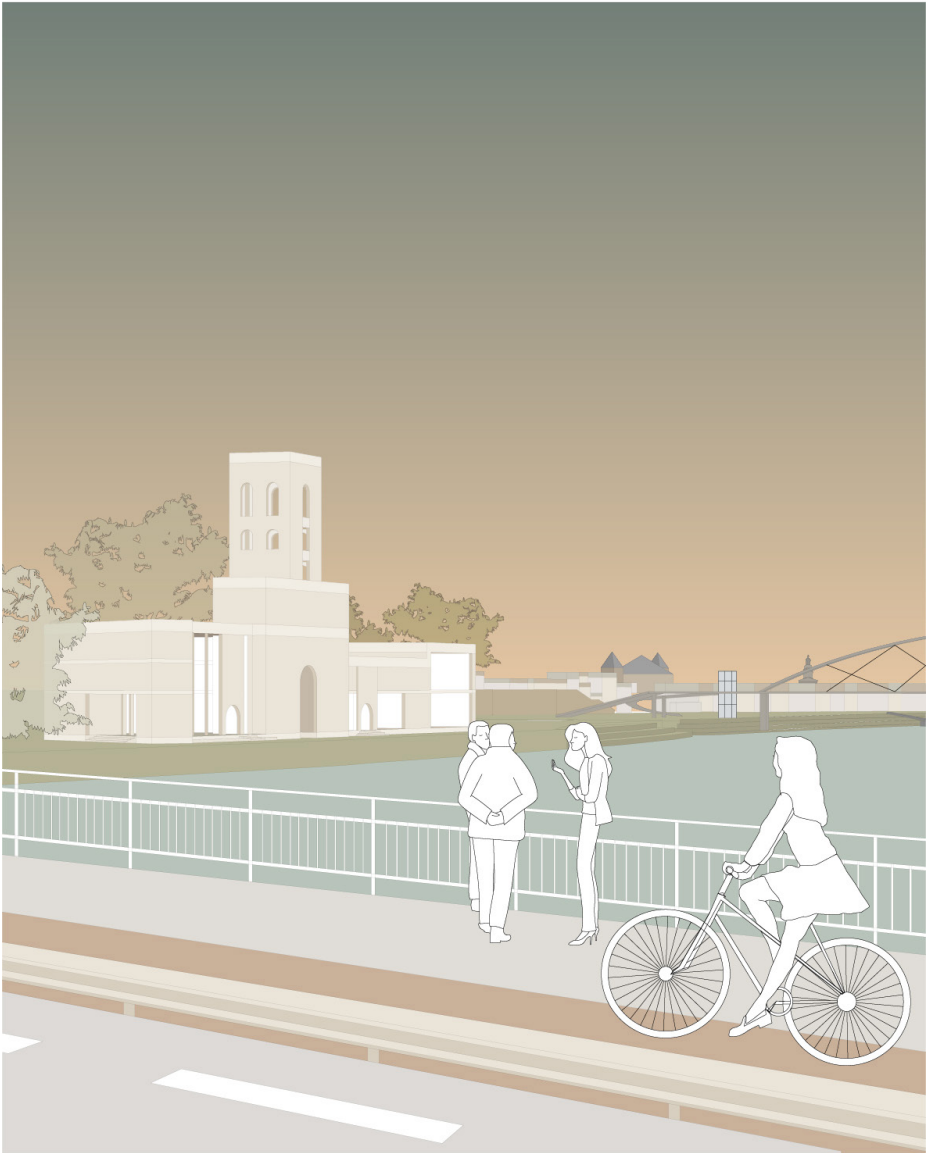






From Observation Tower





Road to P3

Reflection On P2



Thu 18.01.2018

P2 Nutch

General: Compliments for the presentation, very clear and carefully put together!

Urban setting: now the building looks gigantic in relation to the skyline and scale of Maastricht. How do you create the moment of arrival combined with an essential atmosphere of Maastricht: what is the entrance of Maastricht that fits the city?

You might want to look for references more locally, too.

Architectural themes: You could elaborate more on your architectural discourse. which conclusions do you make when comparing the Lido with your site with regards to the perception of your building in the way it creates a mise-en-scene for its background? what have you learned from your references, what do you take into your set of principles? What is the language and what are your architectural themes that relate to the festive?

Program/users: much effort spent on the justification of the programme and site, and it is very relevant for Maastricht! What are the patterns of the tourists, and could you combine it with local programme (after the party...swimming?). The social ambition can will create an alternative to the current tourist/commercial architecture. Question is what you think of that and if you agree...

> You have done so much work, question is what do you select and focus on. Your challenge the coming semester will be to find an appropriate form and language for a type of building that you have invented yourself!

Reflection P2

Based on the comments given by the instructors and the examiner, the current major issue is an urban setting. The scale of the building in relation to the surrounded context didn't go in the same direction. The volume of the building(s) are designed based on the programs which not yet finalized to fit with the context of Maastricht. It is not only about the square meter but the size of the building including the height in comparison to the scale of an overall picture of the architecture situated within the city. To scrutinize into the projects that play a part in the tradition of entering the city will benefit the project in both the narrative and the design aspects. Also, it is important to make it clearer on the conclusions from the precedent studies of Lido (the Entry of Henry III), which relevant to the case of Maastricht in terms of the location of the venue that is an island-like.

The notion of arrival and the moment of entering the building and to the riverfront area need a further development. This could be studied from the case of Lido (Mise-en-scène) in the moment of arrival. This is directly related to the relationship of the building which is the backdrop of the happening and people who involved and perceived the occurrence. Therefore, the circulation and the accessibility towards the building need to be taken into consideration.

Apart from that, since the studio not merely focus on the time of the festival but the moment after the party, accordingly, an additional program provided for the locals is necessary for the project. There is no clear line between the program for the tourists and the locals, meaning that, the aim of the program and the design should correspond with the needs of both target group.

Remarks

- It is important to note that all aspects of the design must contain the architectural language that reflects the sense of festivity.

-Clarify the conclusion that could be drawn from the precedent study + Mise-en-scène

-Reference Project (more locally)

Ritual: Basilica of Saint Servatius

Tradition: Waterpoortje/ Helpoort

Modern: Parking lot/ Highway/ Bus stop/ Train station

Tourist: VVV/ Stiphout Boat Tour/ Sint Janskerk (Observation Deck)

-Additional program for the locals: swimming? (The springboard in the pond)

-More massing study! in relation with the surrounded context

-The moment of entering/arriving ... the entrance that suits Maastricht?

- Thinking about the design principle and the result of the project which could affect in a larger scale (not only in Maastricht)

Graduation Plan

Personal information

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Studio

Name / Theme After the Party
 The Festive City
 Teachers / tutors Eireen Schreurs,
 Susanne Pietsch,
 Caspar Frenken

Argumentation of choice of the studio

After the party is the studio that explores the festive nature of the city. There is no restriction on the outcome of the project, but the direction is to design the project which reacts to the festive sense of the city. The design, as well as the narration of the project, will be developed through the assignments related to the festivals. The approach of this studio is fascinating since it allows possibilities and opportunities for individuals to explore beyond typical boundaries using their own fascinations. Also, it is intriguing to give an assessment and to design the project which engages with both the time of the festivals and the moment after the party.

Graduation project

- Title of the graduation project

The Foyer of the City:

The role of the riverfront as a festive terrain

Goal

- Location: Maastricht, The Netherlands

- The posed problem,
 Maastricht is indeed a tourist city. It has more than 1600 monuments and attracts approximately 3 million international visitors per annum. However, the

city still lacks a prominent venue serving the city visitors.

The riverfront of Maastricht is a suitable venue for welcoming the visitors and representing the essence of this festive city since the river Maas flows through the heart of the city resulted in a beautiful water-oriented scenography. Having said that, the river Maas and its banks are not yet utilized to their full potential. Furthermore, the only obvious festive program engaging with the river and the riverfront is a boat tour.

- research questions and

In accordance to the posed problems, the research questions are: How to make a positive contribution to this city by using the river and the riverfront as a festive terrain serving the tourists as well as the locals? How to correlate the design with the existing infrastructures of the city? What are the narratives that can be drawn from the designed space and towards the riverfront area?

- design assignment in which these result.

The foyer of the city with an observation tower, event venues, and tourist facilities.

To find the solution to these research questions, the project is to design a festive venue that can be used as a welcoming spot for the tourists, so-called, the foyer of the city. Maastricht has a strong relationship with the river Maas since an ancient time. Throughout the history, the city has relied on the river Maas for many aspects. One of the roles which can be potentially developed to further level is a festive terrain. On the edge of the land and water, the scenic scenery of Maastricht can be clearly perceived. The topography of the waterfront area offers an unobstructed scenery of the city. The famous monuments and landmarks situated at different spots within the city creating layers of sceneries along the river Maas.

The intention of the design is to celebrate the city and effectively utilize the city infrastructures that related to the riverfront area. The integration includes the area from the waterfront towards the

building. The main users are the tourists; therefore, the generation of new touristic routes which based on the festival routes and the existing infrastructures such as bridges must be part of the project since it is part of the narration. The building is required to accommodate multiple programs such as a tourist information center, an observation tower, an exhibition space, an event hall, and basic infrastructures. The program requirements include a pick-up and drop-off area, an outdoor gathering space, and a pier which provides access to the water.

For the visual connection, the building is part of the waterfront scenery of the city, therefore, it is essential to create a visual relationship between the building and the architectures located on the riverfront. Apart from that, the height and the orientation of the building are the significant factors which are needed to be well-considered.

The architectural language of the design should correspond with the accommodated programs. By using the sequence of entering as a guideline, the foyer which is the architecture that celebrates the moment of arrival need to reflect itself as a gate of the city, both in its appearance and function. There will be a transitional space performing as a threshold that stresses the moment of entering. The information center which is the main program serving the tourists will be located in the same area as the other basic facilities provided for the tourists, for instance, a kiosk, a souvenir shop, a café, and a restaurant. The public facilities will be located on the ground floor while the programs which need more privacy such as the convention space will be placed on the upper floors. The observation tower which allows the visitors to perceive the overall scenery of the city is one of the significant driven force of the project. It is a prominent part of the design since the height of the building is exceptional when compared to the surrounded context, therefore, the architectural language of this building need to communicate its own characteristic and also create a tension between the design and the city.

Process

- Method description

For the research phase, the main approach of the studio is to read the city through festivals. This methodology is applied to all the members of the studio. For my individual methods, they are divided into four main parts which are looking through the literature and depictions related to the riverfront in general and comparing to the case of Maastricht, observing on the waterfront area in different time of the week and also of the year, interviewing people using the riverfront, and experiencing the festive programs provided for the tourists on the riverfront area.

In relation to the design, the very first procedure is to find the problem regarding the site, users, program requirements, and design. The methods and techniques which will be utilized in both the research and design are studying from precedent, looking through the typology of the architectures built for welcoming the visitors of Maastricht, and doing the programmatic scan. The first method will be done by learning from the case studies of the cities that use their scenic waterfront as a festival location. This method is used for understanding the principle of selecting the sites that are suitable for holding the events. This way of finding is directly related to the study of the Entry of Henry III at Lido. The second method is categorizing the architectural data that relevant to the program of the project into groups based on the appearance and square meters. In Maastricht, there are a number of built structures with a strong characteristic. Their appearances strongly reflected their own functions. By means of categorizing, the patterns of the architectural language can be identified and used as a guideline for the design phase. The outcome of the study on the square meters can be used the reference for a space distribution regarding the programs. The programs and requirements of the building are the results of the observation, interview, and personal experience. The gained information will be fed into the first stage of the design.

For the design stage, there is no assigned site, therefore, it is indispensable to explore the city on an urban scale to find the possible sites then zooming into a specific location. Refer to the precedent study of the Entry of Henry III in 1574, the selected location for holding the occurrence was not located in San Marco, the heart of Venice. The festival venue was held on the island called Lido. The venue was at the edge of Lagoon facing out to the sea. It provides a large space for public gathering. The location can be accessed by boat which is the main mode of transport in the previous era.

Comparing to the case of Maastricht, the selected site is on the location of the Stayokay Maastricht, between the river Maas and Maasboulevard. The locations of the Maas bridges are used as the main criteria for selecting the venue since the circulation between the East and West sides of the river based on these infrastructures. The site is close to the John F. Kennedy Bridge. The bridge that directly connects to Maasboulevard and it is also one of the main entering points of the tourists that travel to Maastricht. The location is not in the city center, however; it is in a walking distance from the main squares and the bridges. The advantage of this island-like location is that the site offers a convenient and sufficient space for the tourists and the locals to spend their time on the riverfront without making the city center denser. Also, the program of the building includes the observation tower, therefore, it would be better to locate the building on the site which allows people to perceive the city from a distance. The relationship of the site, the surrounded context, and the existing infrastructures which could influence the design are needed to be comprehended.

Apart from that, trying out possible scenarios is an important method. Massing study is a method which used for handling the orientation and arrangement of the building since these factors are significant for the architecture that situated on the riverfront and clearly visible from many viewpoints. Accordingly, the articulation of the facade is also a crucial procedure required experiments. This part of the design will be related to the

technical building design. From an exterior to an interior, the layout throughout the space should be going in the same direction, therefore, it is necessary to redefine the design in every stage in order to find the best solutions.

- Literature and general practical preference

In correspondence with the methods of findings, the literature will be divided into three main contents which are the literature that presents the information regarding the festivals, the waterfront of Maastricht, and the attitudes of people towards the water. To give an example, the Festival Architecture is a book containing chapters written by different authors. There are two chapters in this book which related to the uses of the waterfront as a festival venue. The provided information is from the preparation stage to the post-production phase including the choreography of the festival which could be compared to the Mise-en-scène in cinematography. For the general information of the waterfront of Maastricht, it can be found in the work of John McCarthy that discusses the waterfront regeneration in the Netherlands by comparing the cases of Rotterdam and Maastricht. In addition to these contents, in The Springboard in the Pond, the attitudes of people towards the water is portrayed as a reflection through the history of the domestic swimming pool which explained not only the architectural aspects of the pool but also the way people engage with the built structures and the designed environment. Knowledge and information gained from the literature are not only used as a collective data but also as a guideline for shaping the overall findings.

The precedent study will focus on the festivals using the waterfront as a festival venue. Tracing back to the 16th century, there was the commemoration for Henry III, the new king of France. The event was held in front of San Nicolò, a church situated on the waterfront of Lido, Italy. This occurrence has a riveting aspect since there was the fabrication of ephemeral structures designed by Andrea Palladio. The structures, namely, the Arch and the Loggia were not only used as a backdrop of the festival but also the actual space for holding the event.

For the practical experience, it is necessary to understand the existing program provided for the tourists on the waterfront area, therefore, taking a boat tour can be the tourist will benefit the project. Also, the typical route of the boat trip covers the city center area which contains both the historical core and the newly developed area, meaning that, the overall waterfront scenery of Maastricht can be continuously perceived by participating this program.

- Lists of Literature

- Bonnemaison, Sarah, and Christine Macy.
2008 Festival Architecture. [in English] The Classical Tradition in Architecture; Classical Tradition in Architecture. London :: Routledge.
- Fenlon, I.
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2007 Mise-En-Scene : Film Style and Interpretation. [in English] London [u.a.]: Wallflower.
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2000 The Springboard in the Pond : An Intimate History of the Swimming Pool. [in English] Cambridge, Mass.; London: MIT.
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1996 "Waterfront Regeneration in the Netherlands: The Cases of Rotterdam and Maastricht." EUROPEAN PLANNING STUDIES 4, no. 5: 545-60.
- Rhode Island School of Design, Art Museum of, Evelyn Lincoln, and Emily J. Peters.
2012. The Festive City. [in English] [Providence, R.I.]: The Museum.
- Richards, Greg
2001 Cultural Attractions and European Tourism. [in English] Oxford: CABI Publishing.
- Wiriyawatt, Charupan
1997 "Museum of Royal Barge: The Kingdom of Thailand." HKU Theses Online (HKUTO).
- Wisch, B., S.S. Munshower, and S.C. Scott.
1990 "All the World's a Stage--": Triumphal Celebrations and the Rituals of Statecraft. Dept. of Art History, the Pennsylvania State University.

Reflection

- Relevance

In this project, the aiming of the design is not merely focusing on the building itself but the effect which will benefit the city on a larger scale. It could be considered as part of the waterfront regeneration since the purpose of the project and the program are to generate the positive force and attract more people to spend time and utilize the riverfront area. One of the significant aims of this project is to relieve the pressure from the city squares, namely, the Vrijthof and the Markt which have been overused. The program of the building is the foyer of the city. It will be used as not only the welcoming venue for visitors but also the meeting spot and festival location for the locals to gather and spend time together.

Moreover, based on statistic data on tourism, the percentage of the tourists is increasing in every year. Accordingly, in an economical point of view, the project will boost up the tourism business by providing an additional option for the tourists on the waterfront area of the city. In a larger context, the process and outcome of the design could be used for forming a design principle that can be applied to other projects rather than this specific intervention.

- Time planning

In the first 10 weeks, the research and analysis regarding the festivals and the general information of Maastricht are needed to be finalized. In this period, it is also important to note that there are two more courses which require reports as a final product. The information gained from the studio and the other two courses could be implemented to one another, therefore, the topics and the structure of the content should be related in order to optimize the research materials.

The site excursion to Rome is between week 2.2 and 2.3 of the course week. Before the excursion,

the preparation for the P2 should be started. After the excursion, there are approximately seven weeks before the P2. The site analysis, the site model, the narrative of the project, project description and requirements, and the draft of the architectural intervention together with drafts design including plan section and elevation must be completed so that the project meets with the requirement for the P2. All the materials should be done a week prior to the presentation. The week before the P2 will be contributed to the preparation of the presentation. The expectation from the P2 is that the content and the materials of the project should be able to formulate the answers of the research design questions, not fully but partially as a starting point of the next stage.

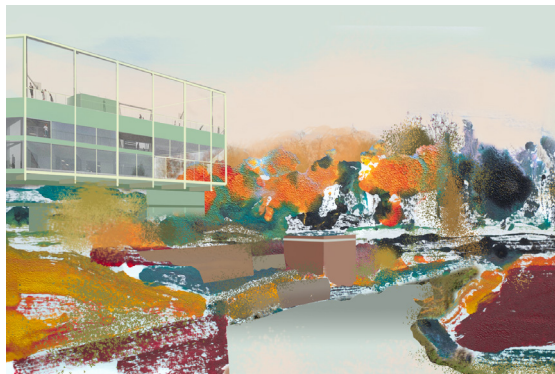
From P2 to P3, the major attribution is putting towards the architectural design in both technical and spatial aspects. After the P2, the overall layout and the facade of the building should be in a stage that can be used as a starting point for the technical building design. For spatial articulation, the visual relationship throughout the space should be developed during this period. The draft reflection should be done a week before P3. There are no other courses after the P2, therefore, the time management in relation to the workload only depends on how the design develops. At this point of the project, the relationship of the urban setting, the building, the city, and the people should be clearly visible through the design.

Before P4, the final reflection as well as the theoretic and thematic support of research and design must be started right after the P3, and continue towards the P4. All the required materials stated in the graduation manual and inform by the instructors should be done one week in advance. For the time management, three weeks are for making and refining the site plan and ground plan. The sections and elevation should be completed within two weeks. The production facade fragment and other details should be done in two weeks. The time is given for the site model, model, and model of detailed fragments should be approximately three weeks in the period before P4. There is no specific

order in terms of schedule for the model making since the process included prototype making, file calculation, and the actual production. The week before P4 is similar to the period before the P2 that all the materials for the presentation should be well prepared in case of any problems.

From P4 to P5, the graphics quality is needed to be refined according to the reflections and comments given by the audiences. Since the requirements for the P5 are identical to P4, most of the time will be spent on refining and improving the materials.

Swop Project | 26.01.2018-02.02.2018



The Liberties | Josh Stevenson-Brown

22.01.2018

Dear all,

We hope you have recovered from the exams and are looking forward to a fruitful trajectory in semester II.

The next two weeks are dedicated to a constructive reflection. As we proposed during the P2's, we think that it would be refreshing to swop project and have one of your peers interpret it on the basis of what they seen and hear during the presentations. The most productive way to do this is to actually work from the (adapted) P2 result and without consulting the other. Underneath a list with the exchange partners. We ask you to get in touch and swop project for a week, starting at the end of the week, January 26. Please use the dropbox or google drive to upload and access your the material. Deadline upload: before 26 January

There are four people that we exclude from that list because they either have a retake or are asked by us to elaborate on their projects in a specific way.

Josh: project of Tomiris
Tomiris: project of Matt
Matt: project of Nutch
Nutch: project of Josh ****

Ecaterina: project of Edwin
Marianne: project of Monsicha
Edwin: project of Marianna
Monsicha: project of Ecaterina

Jimmy: project of Charis
Chris: project of Onusa
Onusa: project of Jimmy

Until the moment of exchange, please evaluate on what has been said and concluded on your projects and process this in your proposals. We also advice you to adapt the graduation report as a device of summarizing your goals and criteria for the project. It should be part of the upload.

Our next meeting is on February 2, 11:30 (until mid-afternoon). We ask you to present your elaborations on your partner's projects and discuss it in the respective groups.

The work should contain:

- ground plan(s) and sections including context
- a model 1:500 in the context model
- simple sketches of the building and spaces
- a written advice (one half A4) for your colleague on the projects, stressing the potential of it and the way you would reinforce it in the design

There is a break between the semesters in the week after in the week from 5-11 February. There are no tutorials in this week. We expect you to work on your own project again in this phase of two weeks.

For the second semester in general:

We are in discussion about a P3 date with the other studio in order to have a collective session similar to the one at P1. The date will be end of March / beginning of April with some maneuvering around holidays. A specification of the criteria and products will follow.

The Liberties, Maastricht

Frontenpark, Maastricht (NL)

- The posed problem,

My thesis looks at a site of urban transformation in Maastricht. It is a site that has historically been the edge of the city; initially as a part of the city wall as battlements that guarded the city from attack, before becoming a site of industrial production, home of the rubber and ceramic industries that formed a large proportion of the city's economy. Over the last decade this production has left the city, a large masterplan for redevelopment had been prepared, and a major road was moved to expand the city edge to include this former industrial area, however the construction coincided with the financial crisis. The city was expanded with the new road, and many of the former industrial buildings were demolished, but investors pulled out of the future development leaving an incomplete, unproductive site as a visible piece of city. The area is now a large park like landscape connected to the centre of the city. I am interested in the transformation of the site, how in its current state it sits almost as the reverse of its industrial past, becoming a porous border, an open space, incomplete, unproductive and connected to the city, with a diverse range of people, and reasons for being there. It is at a precious point, rather than 'continue as normal' guided by short term economic growth, how can built interventions foster the current growth that is occurring in the voids of industry, and offer new public spaces in the city for a range of people.

- research questions and

Reflecting on the theme of the Festive city, I have been looking at the idea of 'the liberties' as a point of departure. The Liberties were a feature of many medieval walled cities under Norman control, places free or 'at liberty' from manorial rule or obligations to the crown, the liberties 'belonged' to the city yet fell outside its jurisdiction - an ambiguous geopolitical domain over which the city had authority but, paradoxically, almost no control. In the City of London traditional economic institutions and trade guilds dominated, whilst in the Liberties,

craft, trade and theatre flourished under an impressive freedom to experiment with a wide range of perspectives on its own times. "Those who flocked to the Liberties were the vanguard of a more modern society, and it is now perceived that the civic boundary of sixteenth- and seventeenth-century London marked the front in the struggle between the premodern and modern worlds". In the same way that London's liberties were a testing ground, can this new city edge in Maastricht become a space to develop new rituals of living; adapting to the changing logic and needs of a society by learning from what is already present?

- I am curious how people from squatting groups, artists, community organisations to fashion designers and small businesses are already inhabiting the site in ways that greatly differ from established models and types. How could this inform how the city might develop around its inhabitants? In creating a degree of permanence for the current uses of the site, how might these temporary experiments of living, working and leisure spaces crystalize into something more permanent?

-How a former industrial site exemplifying a rigorous routine of work and discipline changed into a free space at the fringe of a city centre and how could this enable festive or creative activities- 'the liberties regained'.

-How can you plan for unresolved narratives of development: creating a non-linear, incomplete, 'unproductive' and open spaces for adaptation or appropriation?

- How can a building, or a series of built interventions reframe this territory as a valuable public space, and open piece of the city?

- design assignment in which these result.

To design a public building on the Belvedere site that can reframe the future possibilities of the area, whilst bridging the gap between the city centre and surrounding neighbourhoods.

The aim is to create a proposal that accommodates a range of public spaces, but to also include some work and dwelling spaces to offer new possibilities of how the site might continue to develop.

- Process

Method description

To this point, I have made several trips to the site, for extended periods of time. Whilst visiting I have met with a range of people connected to the site; from those who are working on its redevelopment, to people currently inhabiting or using spaces there for work or leisure. I have also been studying the evolution of the site through history to understand the effect of different periods of development; from the medieval city, the military city to the industrial period, to understand the existing structures and form of the landscape.

Alongside this I have been exploring a range of precedents relating to the theme of 'the liberties'. I have been researching, and visiting projects that reflect the qualities of the liberties which establish a level of autonomy whilst experimenting with developing new spaces such as; resident, or community-run facilities, projects using complementary overlaps between key fields of activity (economy, housing, urban agriculture, culture) and models of living, producing and consuming between the urban and the rural.

I will continue develop the proposal through design methods: sketching, modelling, drawing and writing etc. Alongside developing my research through the reports with Irene Cieraad.

- Literature and general practical preference

I have looked at literature from the municipality regarding the site and the problems faced by the city and historical information about the site from the city archives, literature and online sources.

I have also been looking at a range of literature on urban resilience- balancing production and consumption through local sustainable sourcing, which cannot occur without changes in the living and working lifestyles of citizens who must be involved in these changes through collaborative practices supporting each other through local networks.

I will also consult architectural and design projects for reference, as mentioned above, but also am keen to gain insights from other perspectives in fields from urbanism to ecology and anthropology, and also to continue I dialogue with those connected to the site that I have already interviewed.

- Reflection

Relevance

Through looking at the site as 'a liberty' I hope to explore how buildings can be developed beyond short-term economic goals, and speculate on how aims such as long-term sustainability and resilience, could inform the growth of the city, which I believe is a valuable and relevant topic.

Urban gesture: what does the building have to do? do you generate a miniature of what you expect the site to be or a figure that disposes the site, a starting point that invites other parties for co-creating the area? How complete or incomplete must the building be In what way will it alter the course of the developments, you hope?? (Do you actually think the site should be developed at all?)

what about the idea to relate to the different eras of the site and to the industrial heritage? Is it a grossform, but then in the landscape?

Plans: What is the narrative? Can you explain why the building has / is:

different faces

ambitious form

centred around a performance space, theatre

diversity

prioritising use over programme

civic presence

open ended but not necessarily in terms of building process

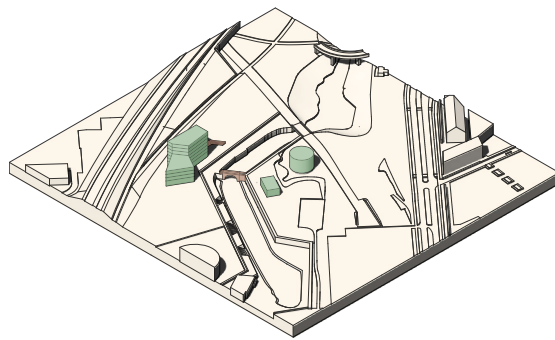
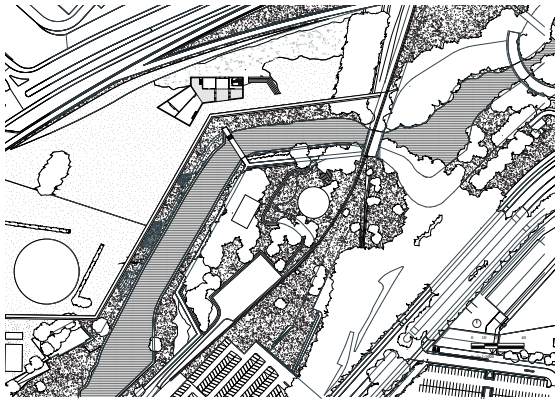
alternative hierarchy of element, minor actors can play main roles

how do you land on the site, in what way does it occupy or relate to the ground. The subversive can be in the landscape.

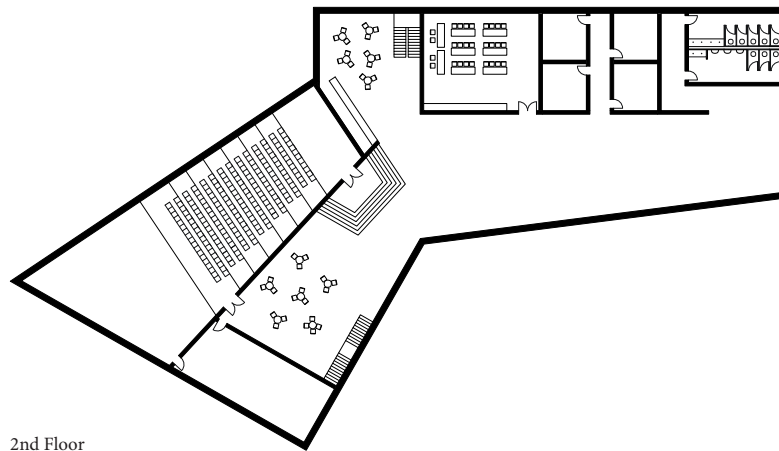
Architectural themes: which architectural parameters for your project do you distil from the research? maybe you need to test various languages, types of constructions, ... how do you relate your definition of the carnival to the site and the building?

zoom in and acknowledge the role of minor elements

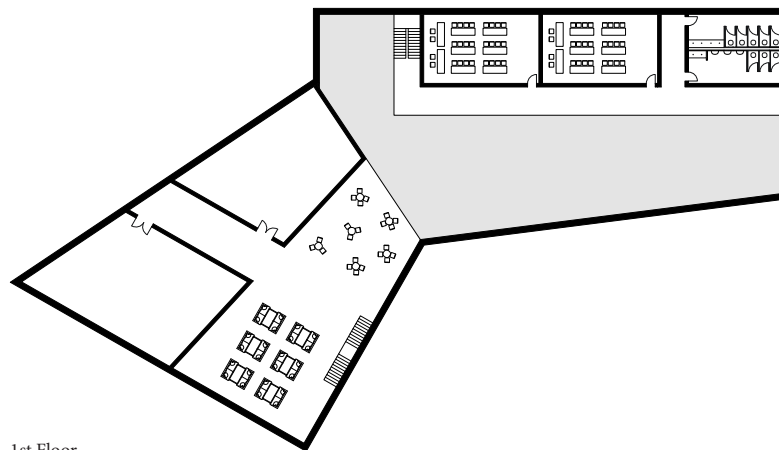
> We think it is brave (and we are also slightly relieved) you put a first building on the site, and are curious how all your ambitions will be translated into architecture, even we think you have a few darlings to kill...



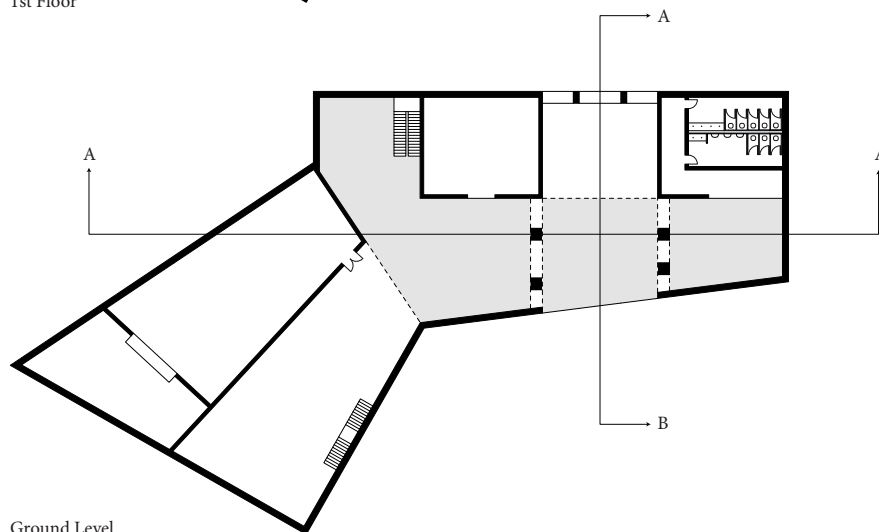
Site Plan



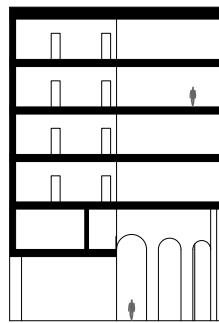
2nd Floor



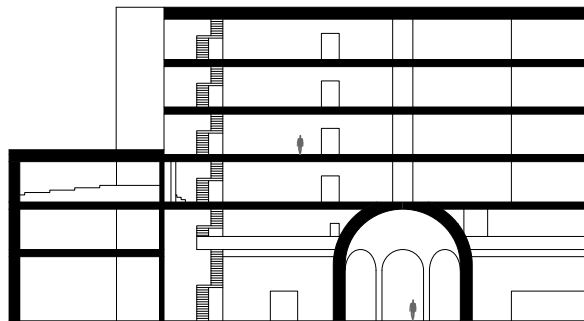
1st Floor



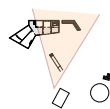
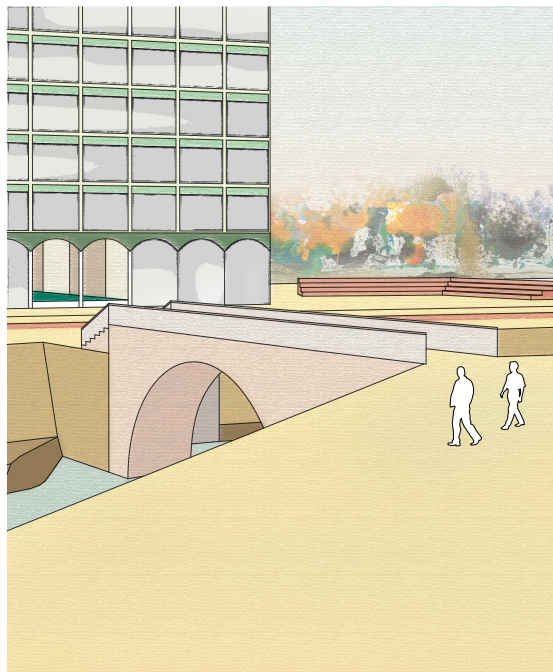
Ground Level



Section A-B



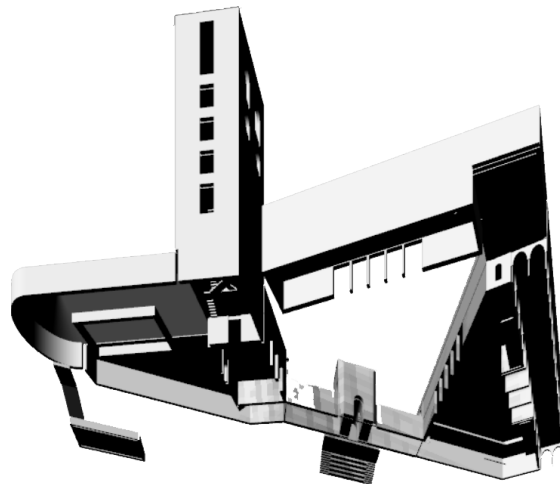
Section A-A



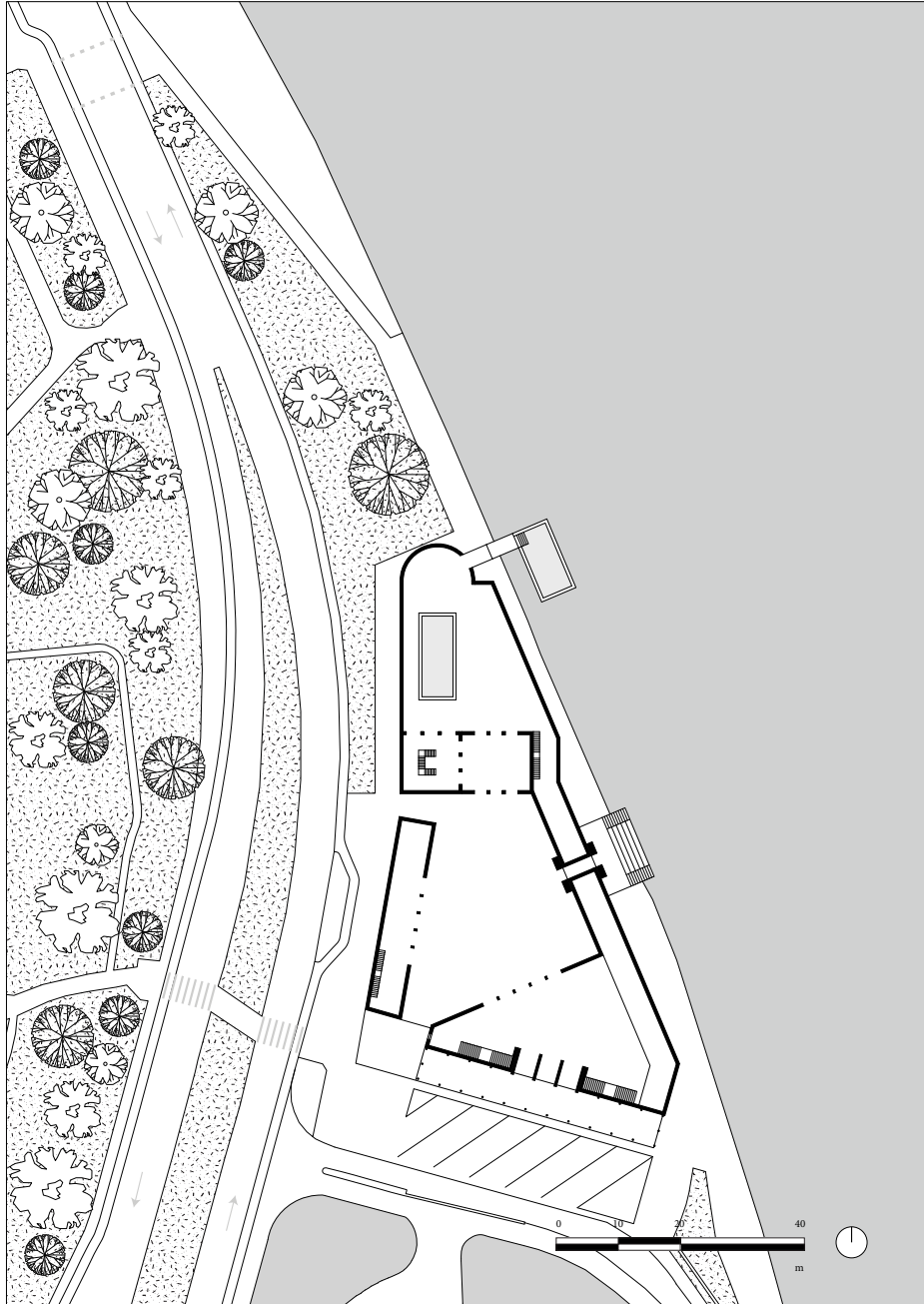
By looking through the 'liberties' in the context of Maastricht, there are many possibilities in the project in terms of the programs and outcome of the design. At this stage, the building was designed based on the suggested square meter of each program. From my point of view, it would be better if the building is the result of the articulation that based on the context of the site and of the city.

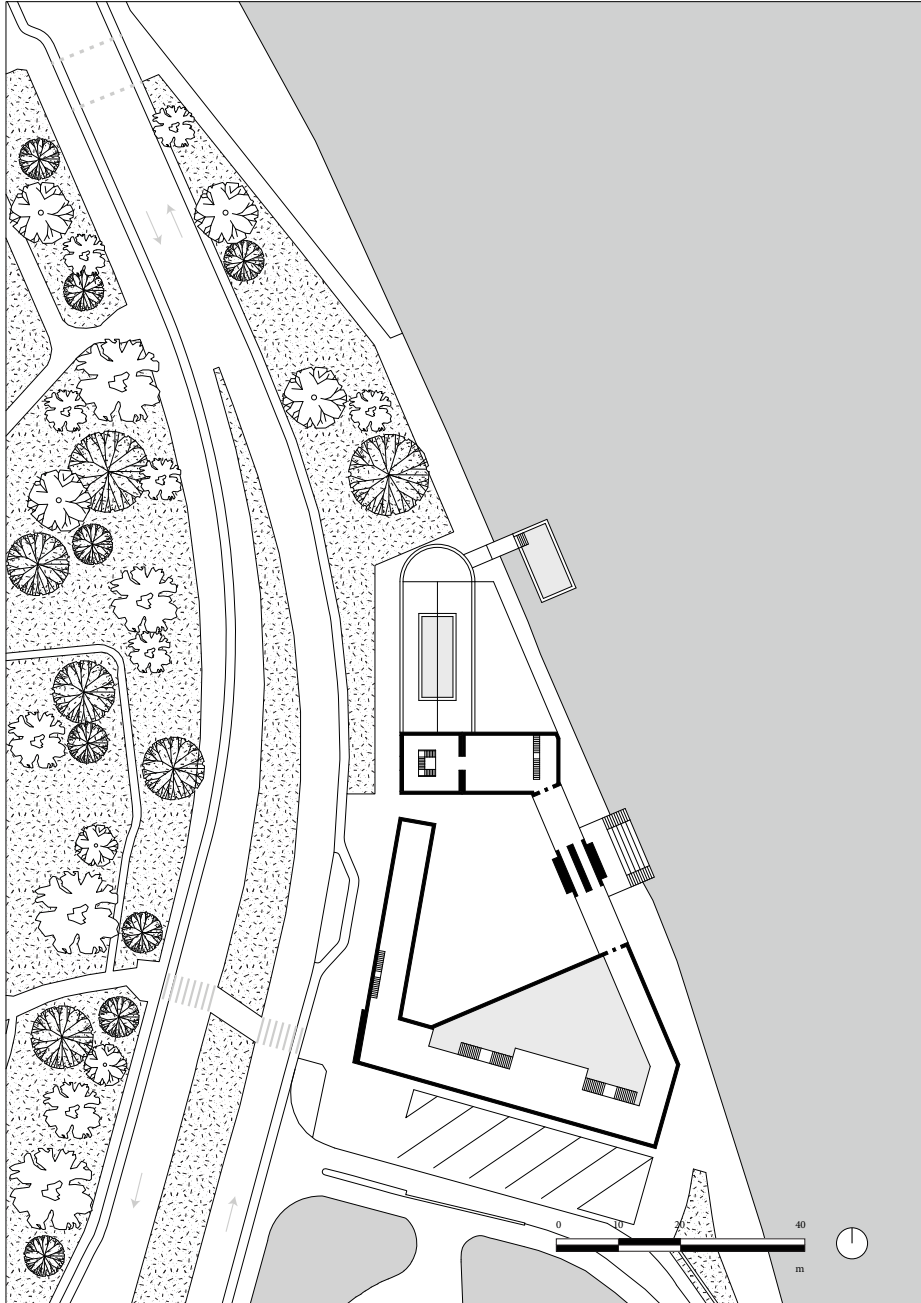
With the potential of the 'Liberty' site, the project could accommodate more than a single multi-functional building. It could be a building complex with public spaces that functioned as either a cloister or a city square. The main program is housing, however, considering the festive city as the main theme, the city will get the benefit from a public space rather than a private program. Moreover, as mentioned in the presentation that one of the interpretations towards 'Liberty' in this project is a valuable public space in the city, the project should also include the regeneration of the surrounded landscape. Apart from that, part of the location includes a body of water which could create a positive quality to the public space of the project. To build a bridge over the water, the circulation and accessibility of the site would be better.

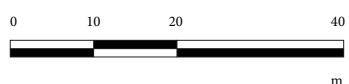
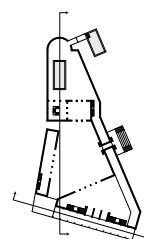
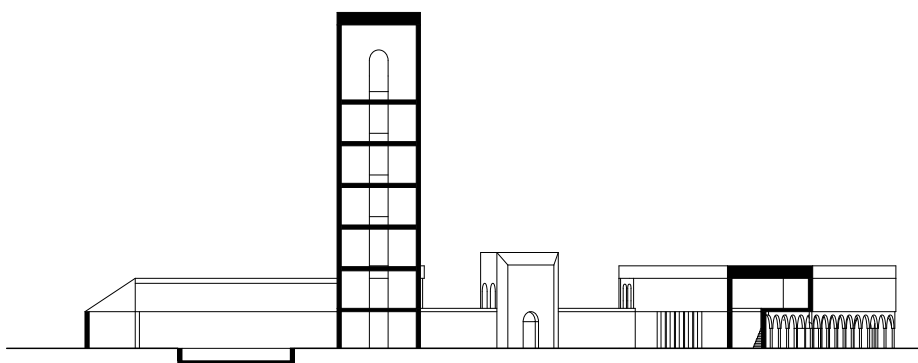
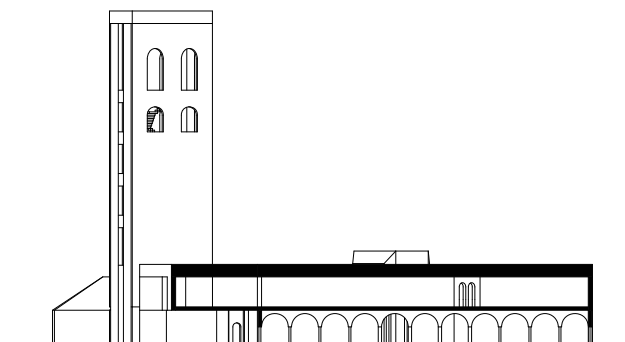
Begin Again | 15.02.2018

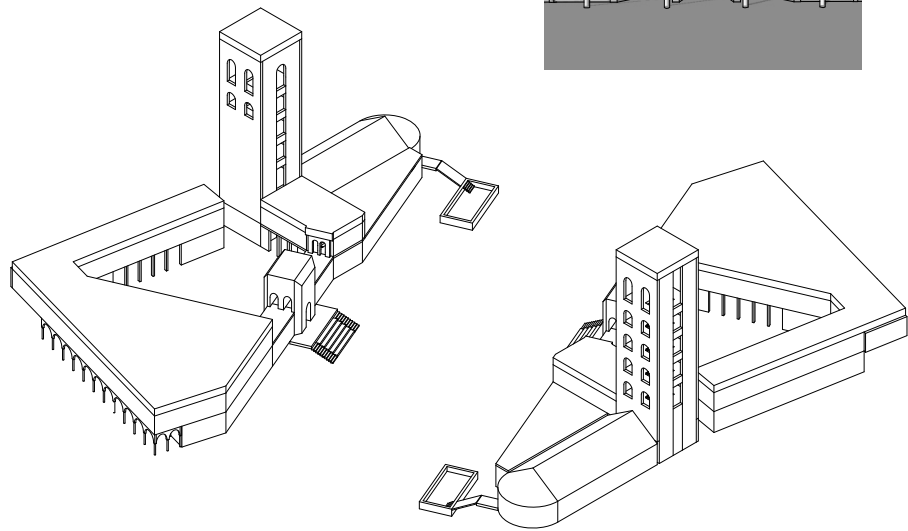
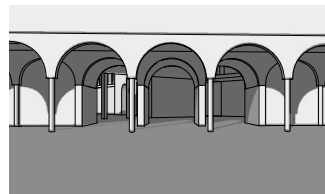
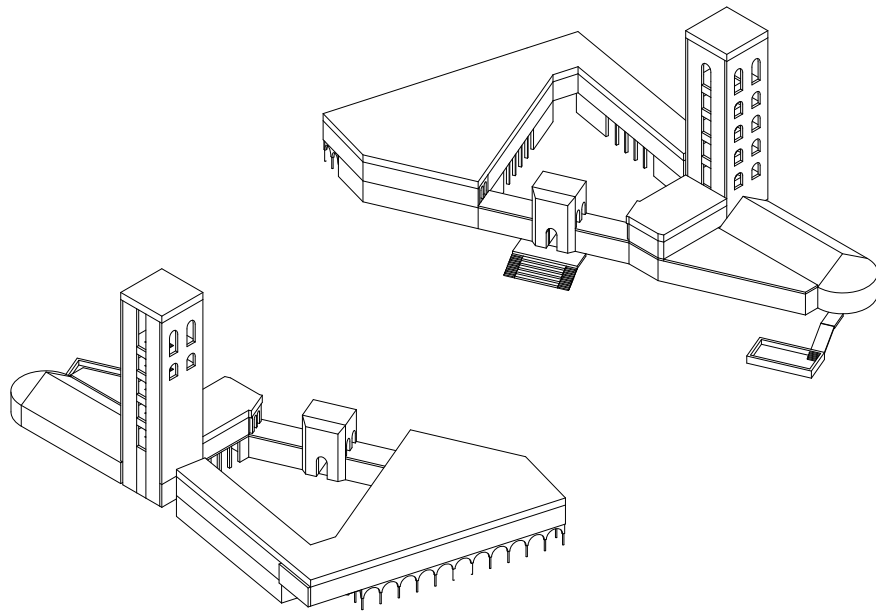


The Foyer of the City

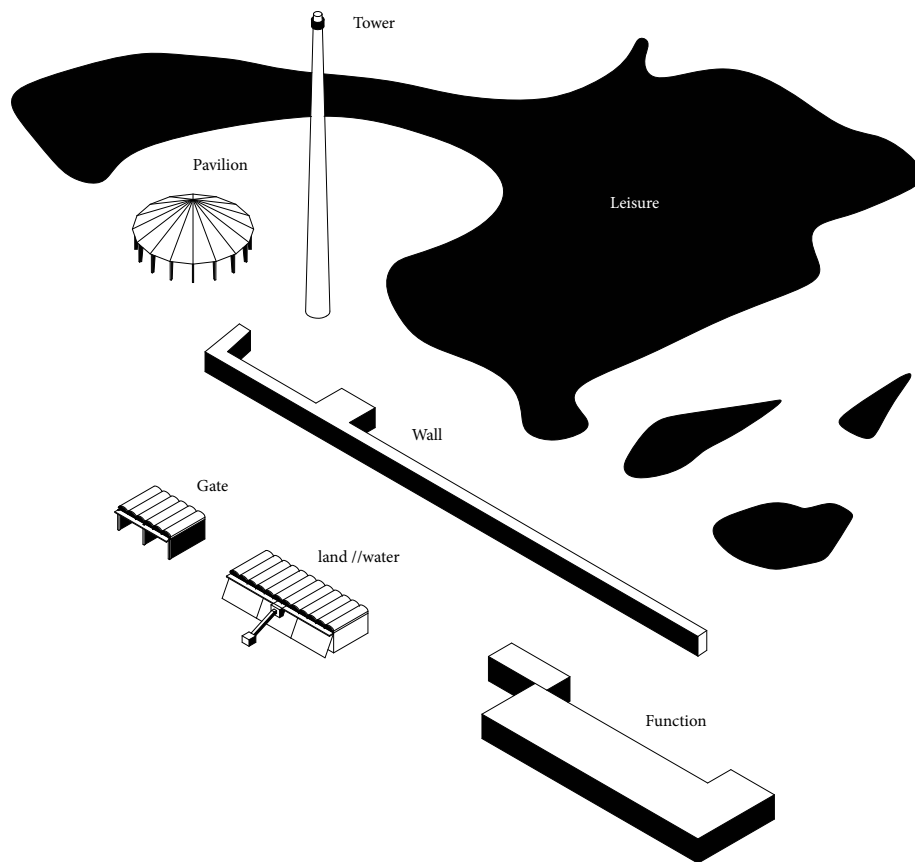




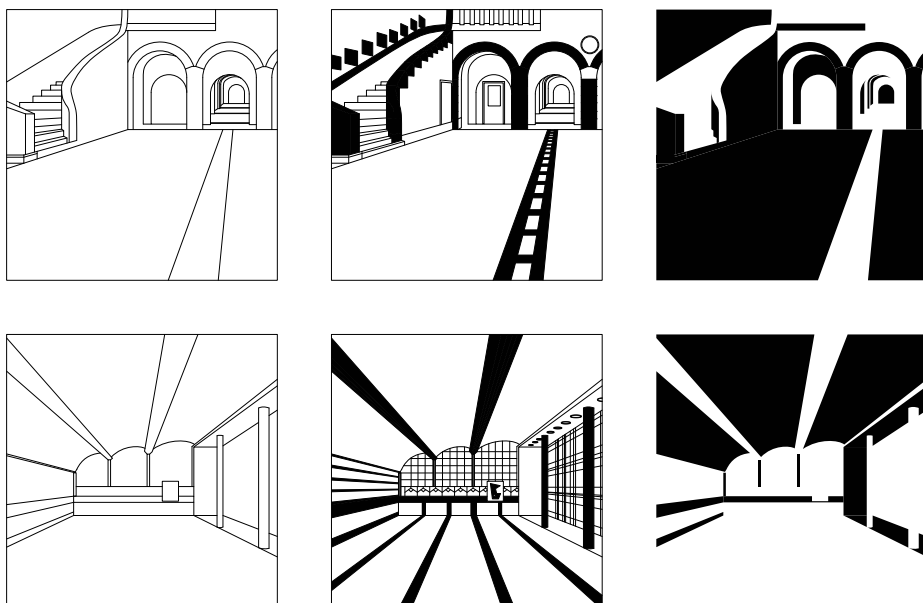




Reference Projects

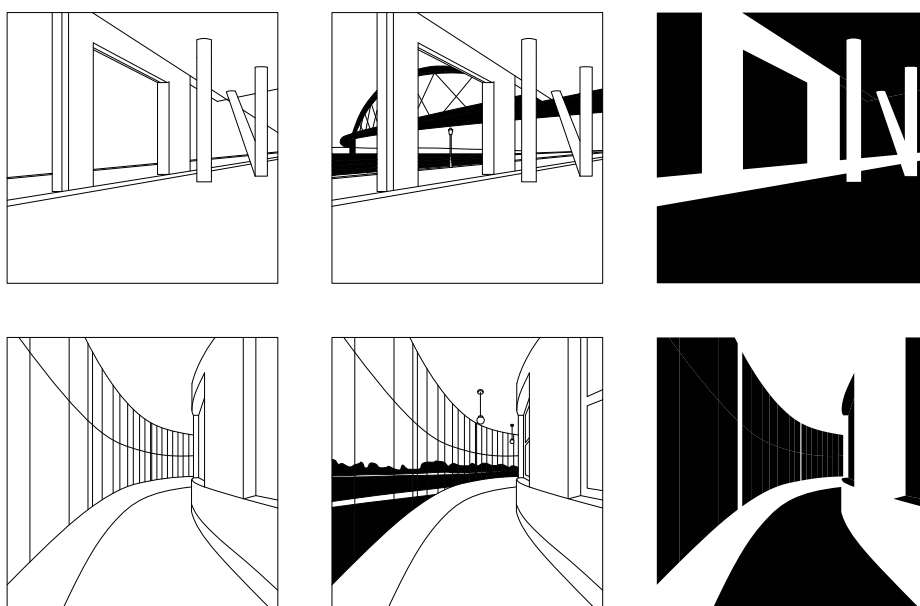


Encl Maastricht



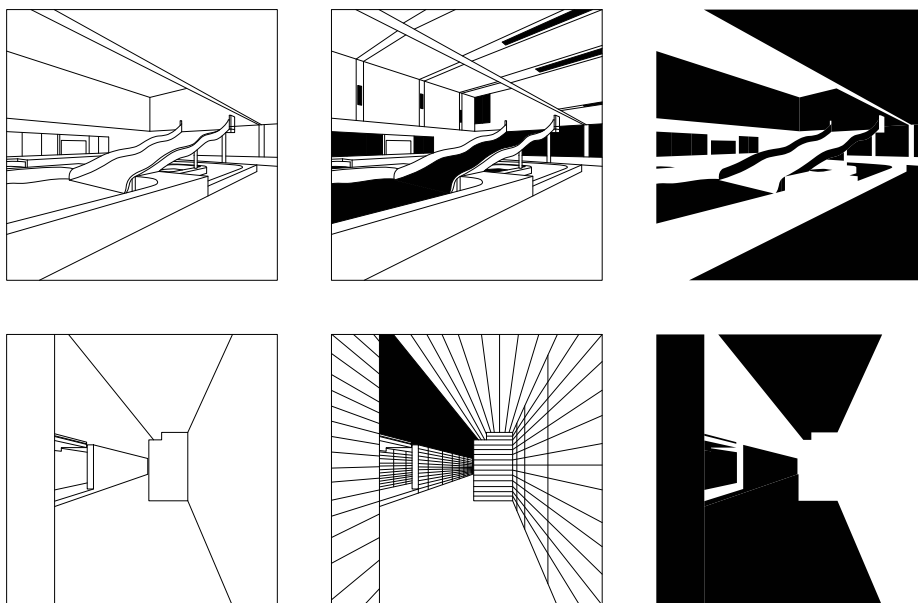
- Arrival Hall -

Maastricht Central Railway Station | Centraal Station Rotterdam 1957



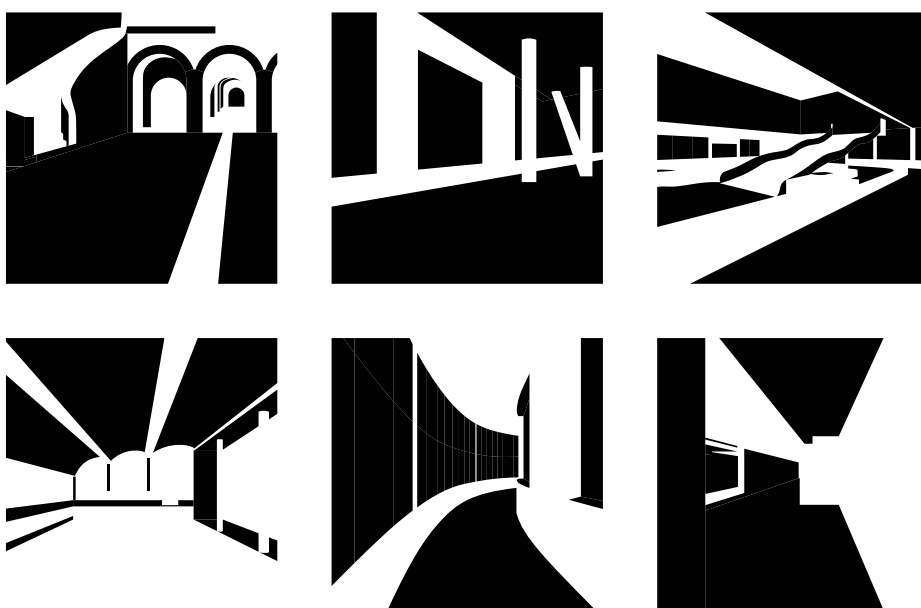
- Riverside Restaurant -

Beluga, Maastricht | Kornhaus Dessau, Germany



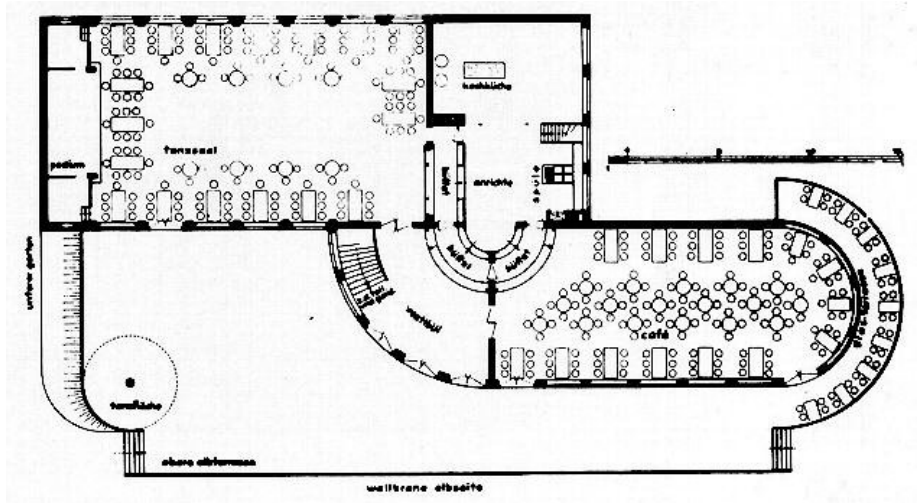
- Swimming Pool -

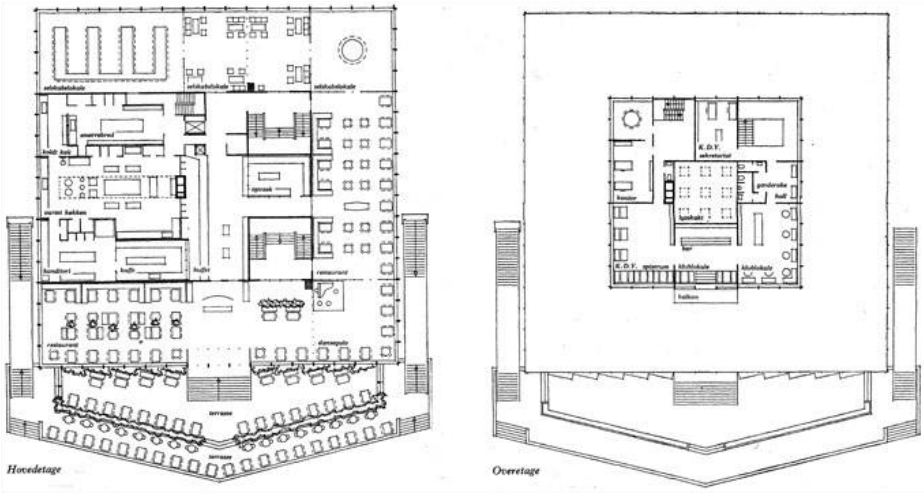
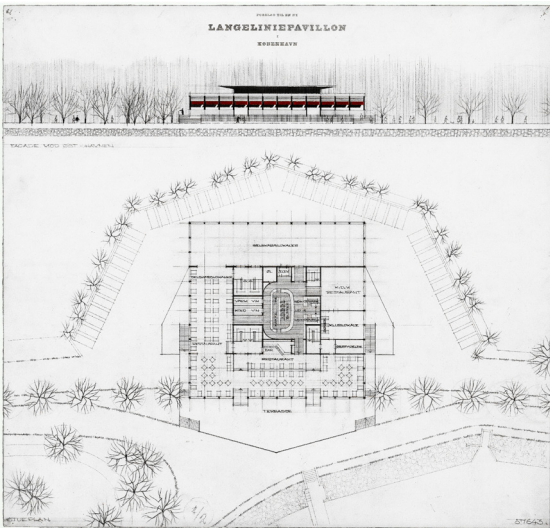
Geusseltbad, Maastricht | Leça Swimming Pools, Portugal

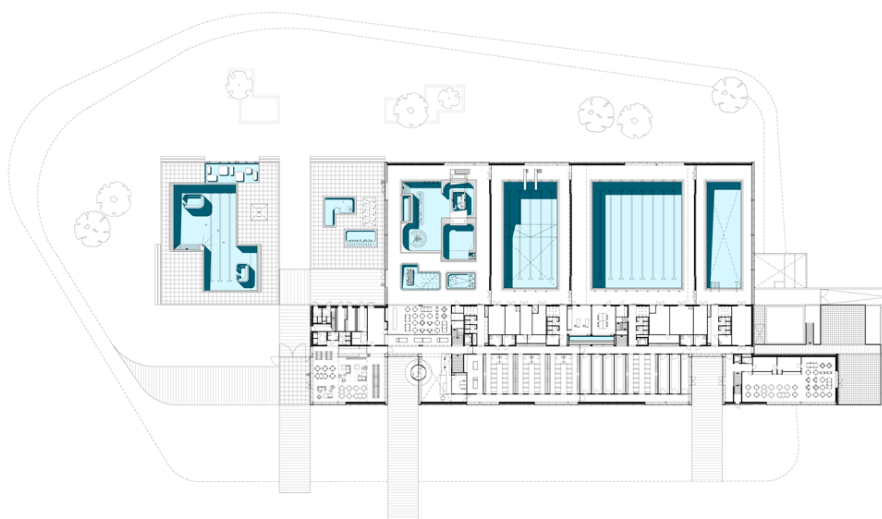


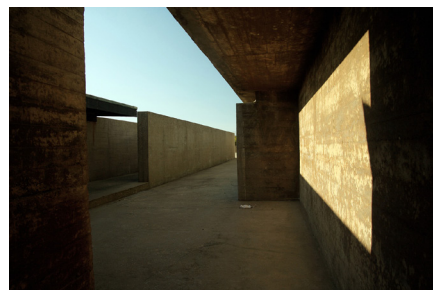
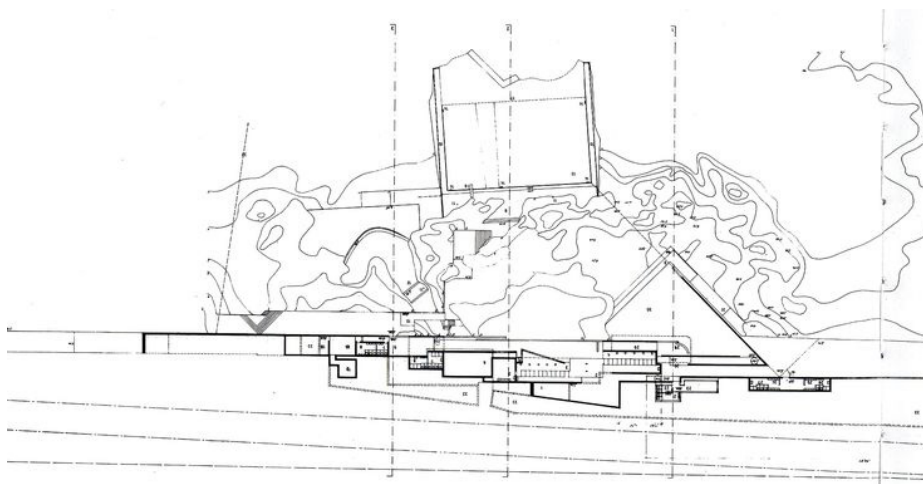
- Catalogue -

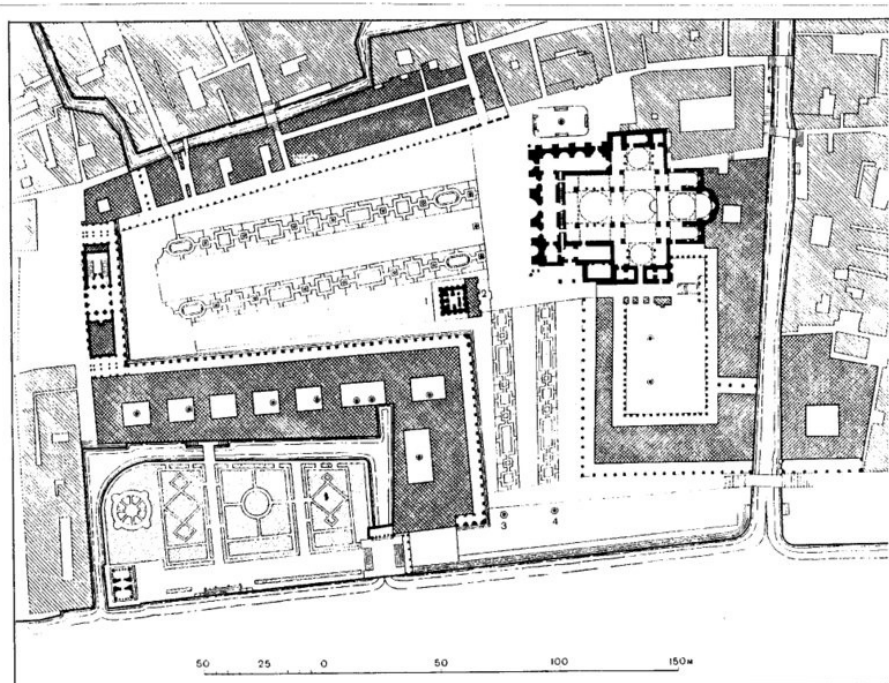
Arrival Hall | Riverside Restaurant | Swimming Pool







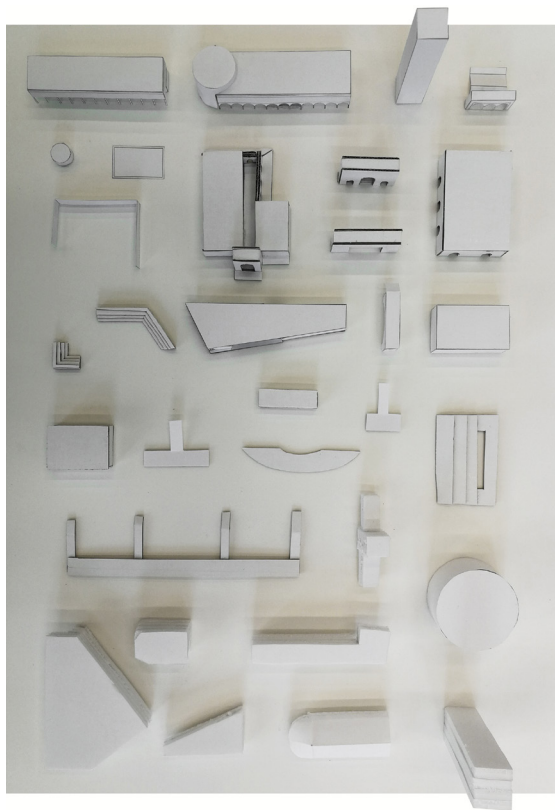


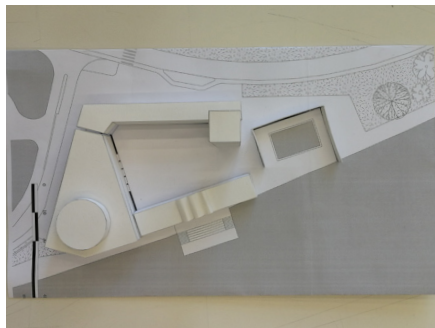
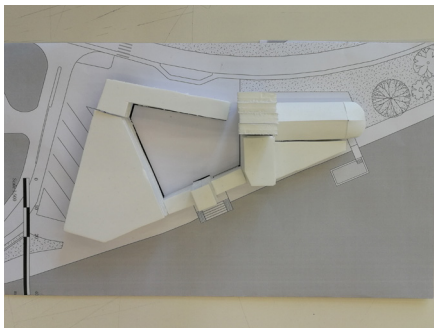
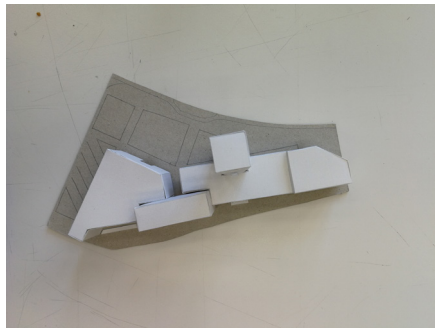
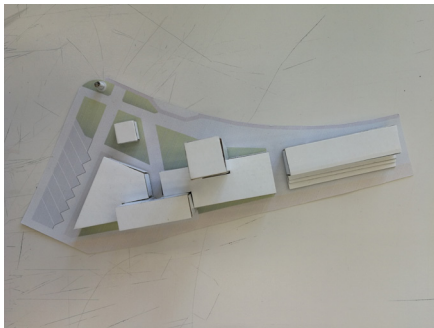




Piazza San Marco | Venice

Get hands dirty





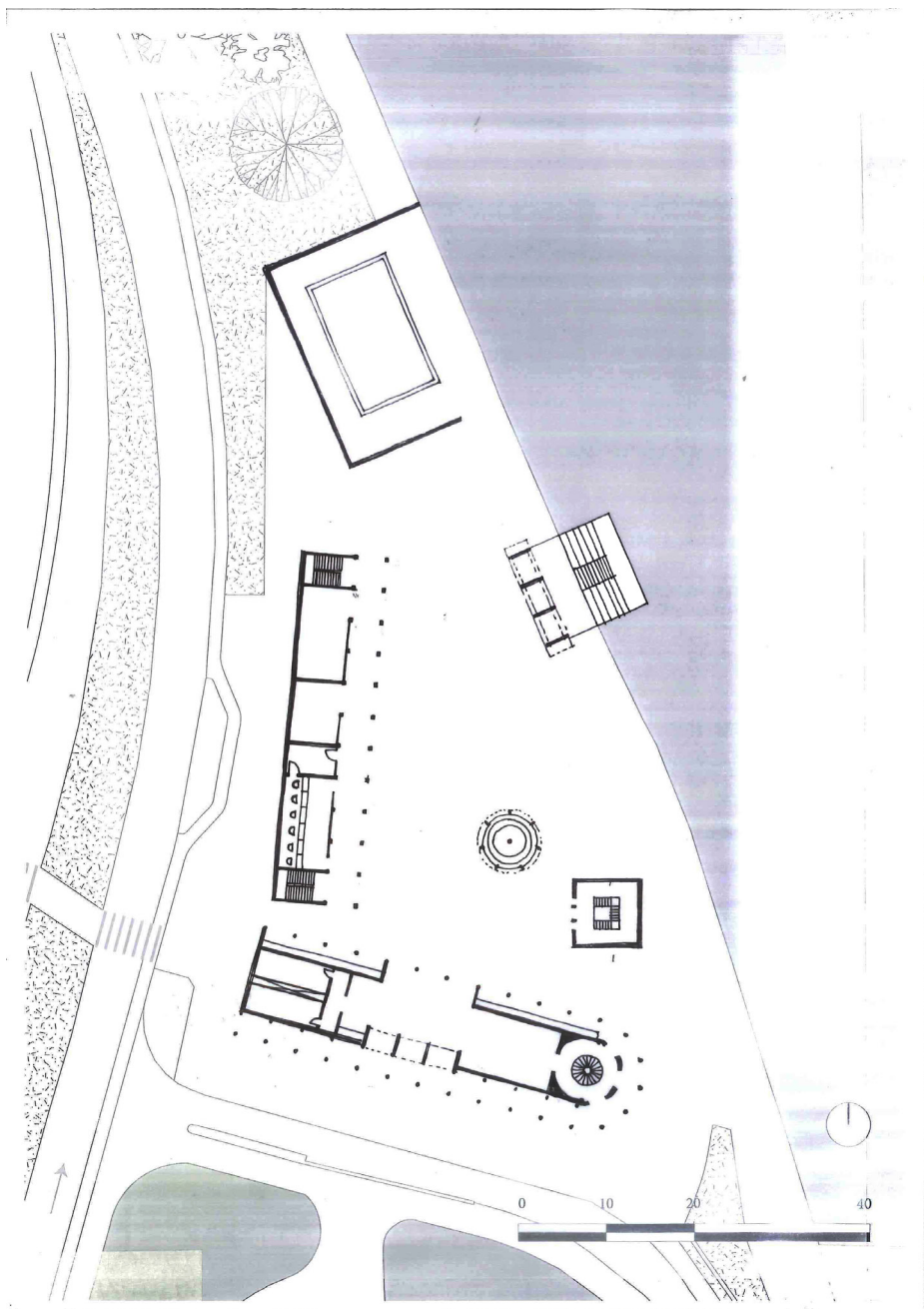
To find the solution to these research questions, the project is to design a festive venue that can be used as a welcoming spot for the tourists, so-called, the foyer of the city. Maastricht has a strong relationship with the river Maas since an ancient time. Throughout the history, the city has relied on the river Maas for many aspects. One of the roles which can be potentially developed to further level is a festive terrain. On the edge of the land and water, the scenic scenery of Maastricht can be clearly perceived. The topography of the waterfront area offers an unobstructed scenery of the city. The famous monuments and landmarks situated at different spots within the city creating layers of sceneries along the river Maas.

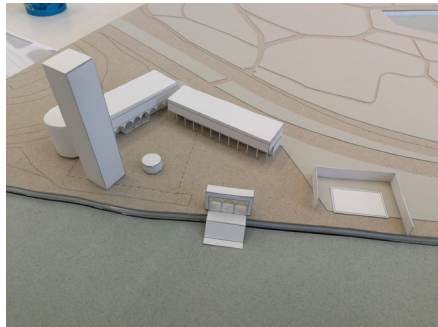
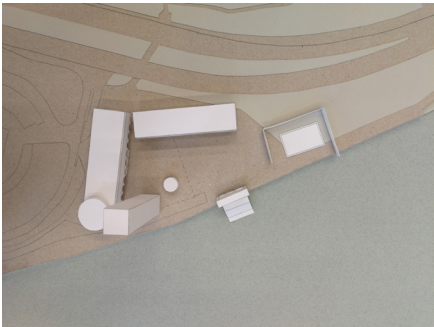
The intention of the design is to celebrate the city and effectively utilize the city infrastructures that related to the riverfront area. The integration includes the area from the waterfront towards the building. The main users are the tourists; therefore, the generation of new touristic routes which based on the festival routes and the existing infrastructures of the city such as bridges must be part of the project since it is part of the narration. In this project, the riverfront is treated as a frontage. The assemblage of buildings facing the river Maas will be designed for composing a public leisure space and framing the riverfront scenery. The project is required to accommodate multiple programs, namely; an arrival hall, a tourist information center, an observation tower, a café, a restaurant, a swimming pool, and a pier which provides access to the water. For the visual connection, the building is part of the waterfront scenery of the city, therefore, it is essential to create a visual relationship between the building and the architectures located on the riverfront. Apart from that, the height and the orientation of the building are the significant factors which are needed to be well-considered.

Under the same architectural language, the design should correspond with the accommodated programs. By using the sequence of entering as a guideline, the foyer which is the architecture that celebrates the moment of arrival need to reflect itself as a gate of the city, both in its appearance and function. There will be a transitional space performing as a threshold that stresses the moment of entering. The information center which is the main program serving the tourists will be located in the same area as the other basic facilities provided for the tourists, for instance, a kiosk, and a souvenir shop. The public facilities will be located on the ground floor while the programs which need more privacy will be placed on the upper floors. The observation tower which allows the visitors to perceive the overall scenery of the city is one of the significant parts of the design since the height of the building is exceptional when compared to the surrounded context. Last but not least there will be the swimming pool which celebrates not merely the festive time but the moment after the party.

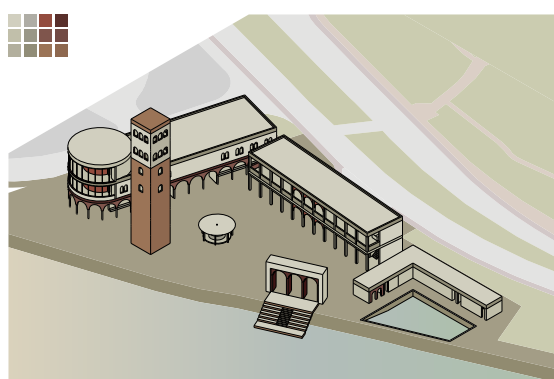
Program & Square Meter

1. The Arrival Hall	1,240	m2
- Arrival Hall	635	m2
- Café	450	m2
- Restaurant	155	m2
2. Information Center	800	m2
3. Observation Tower	252	m2
4. Pavilion	28	m2
5. Pier	92	m2
6. Swimming Pool Area	413	m2
- indoor	195	m2
- Pool	218	m2
** TOTAL (approx.)	2,825	m2

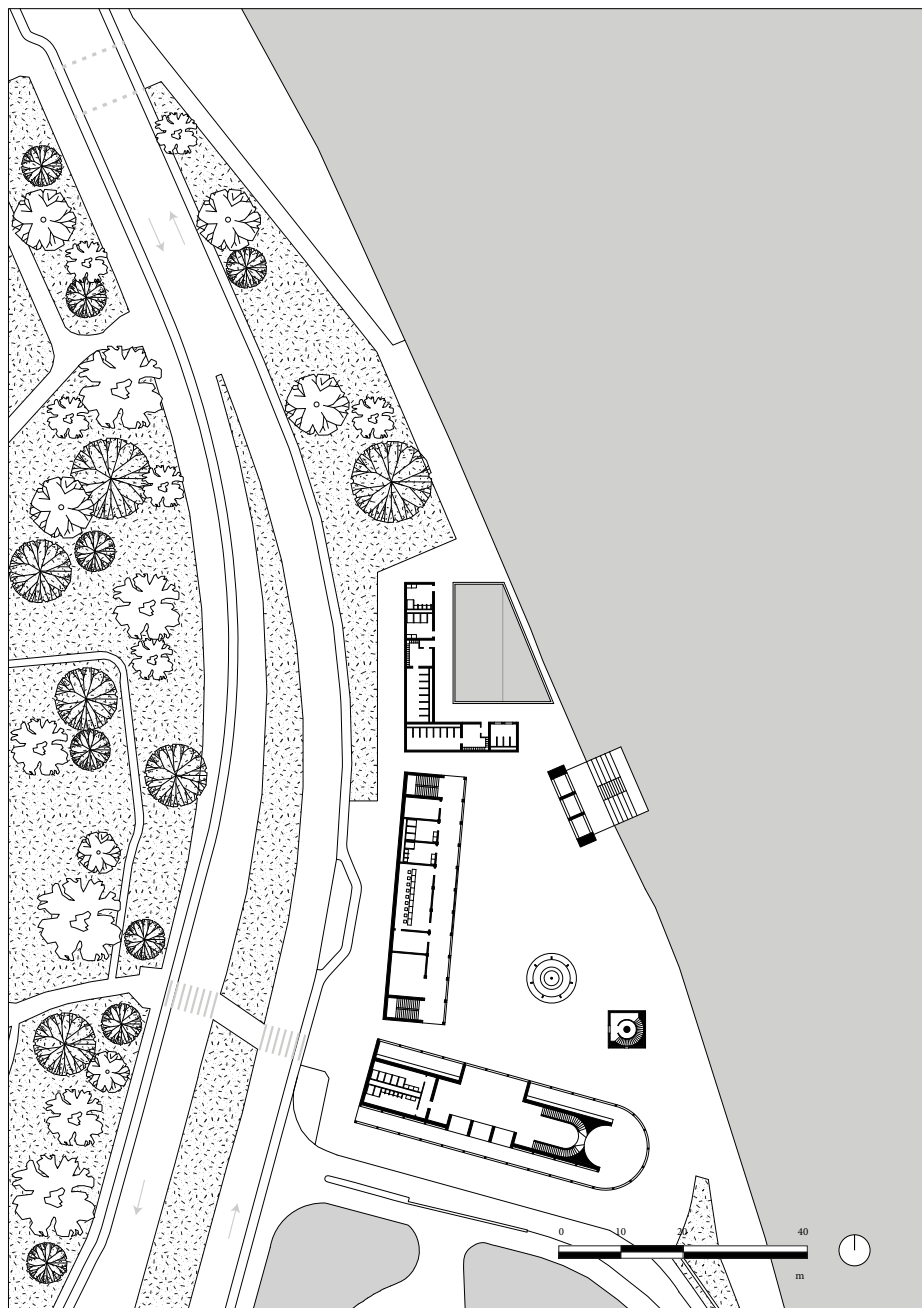


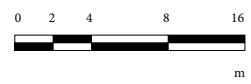
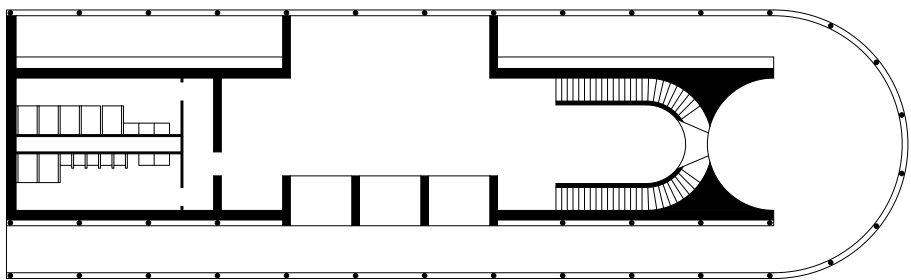
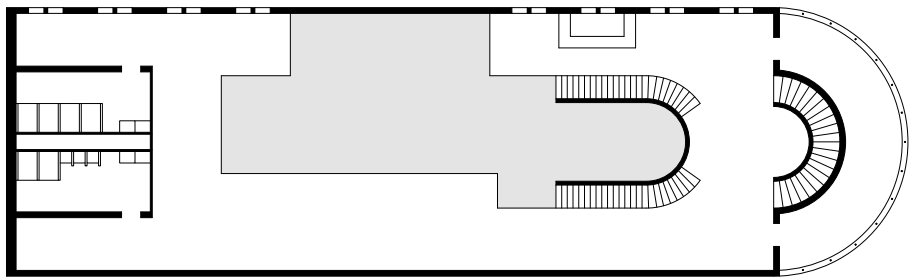
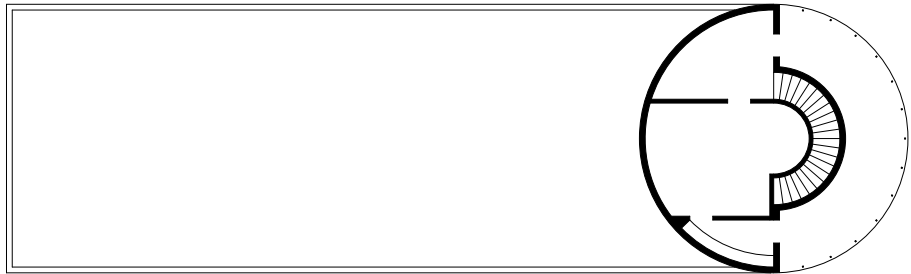


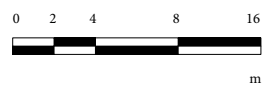
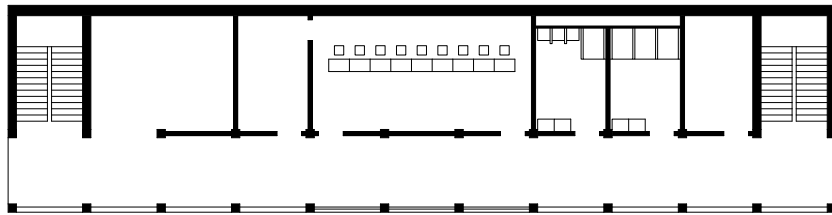
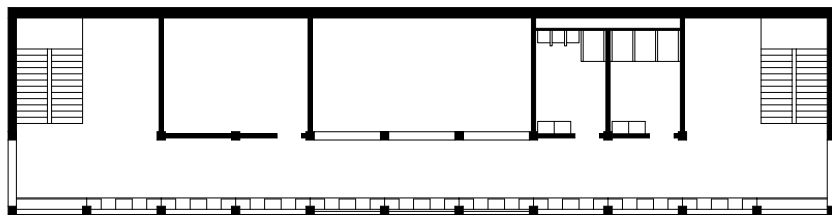
Foyer | Foyer | Foyer

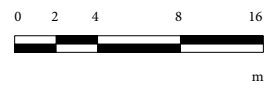
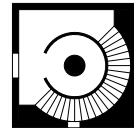
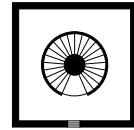
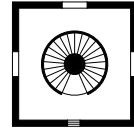
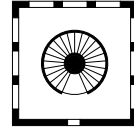
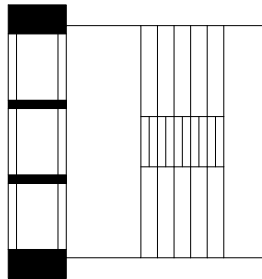
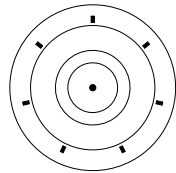
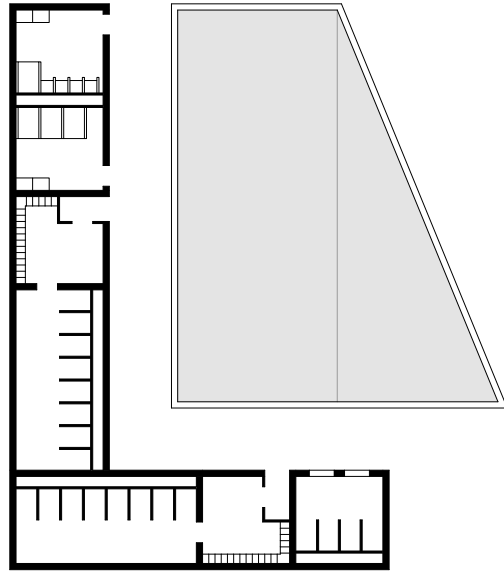


02.03.2018



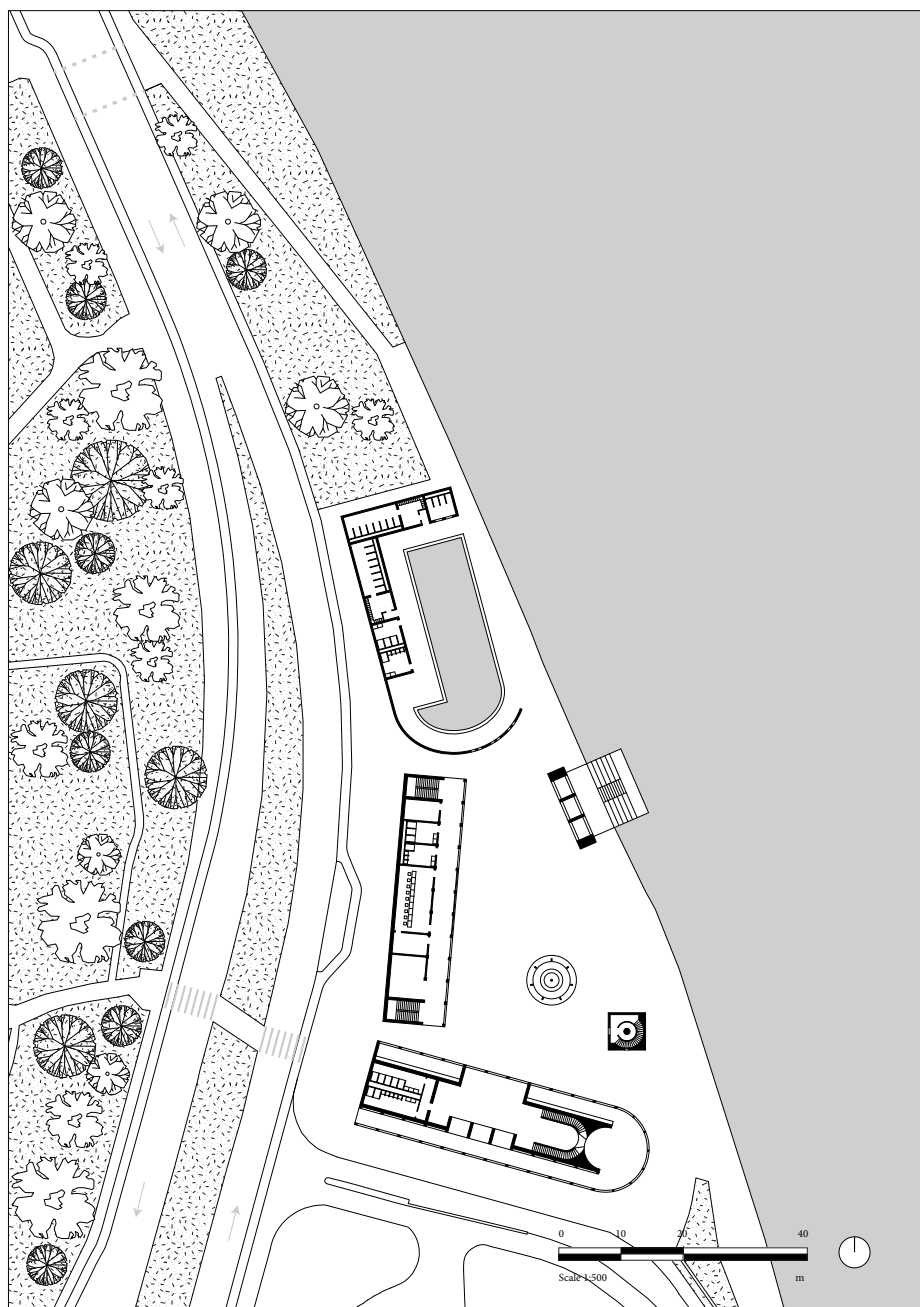


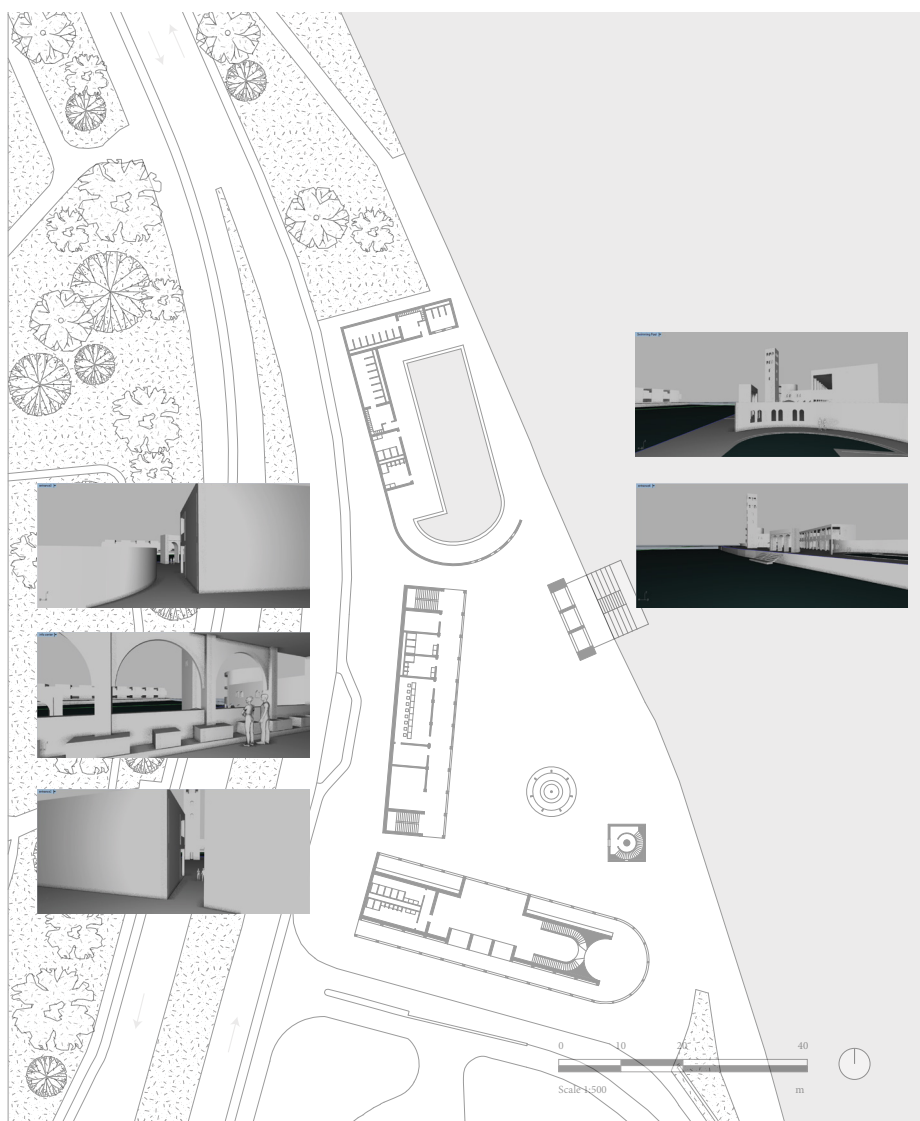




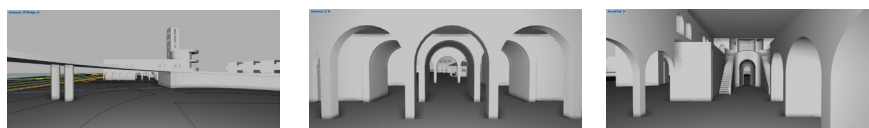


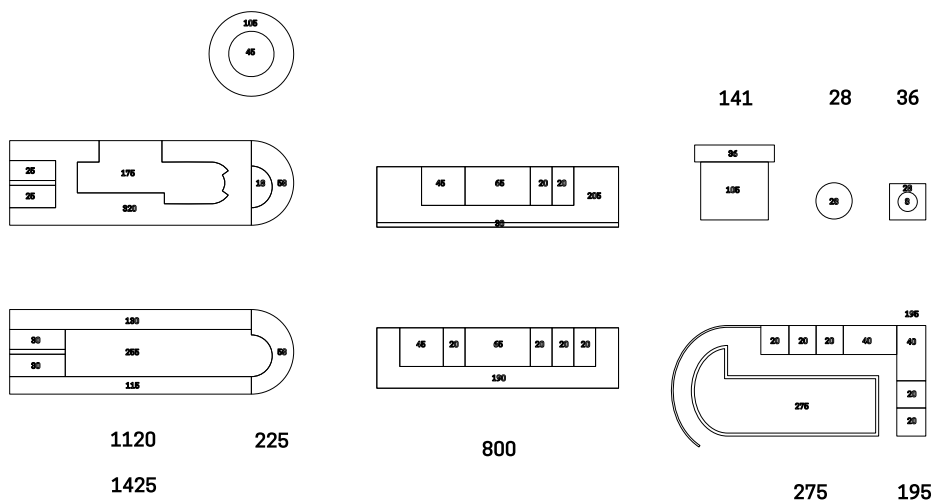


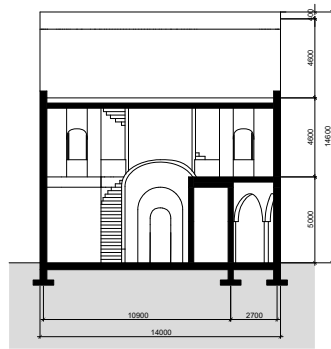




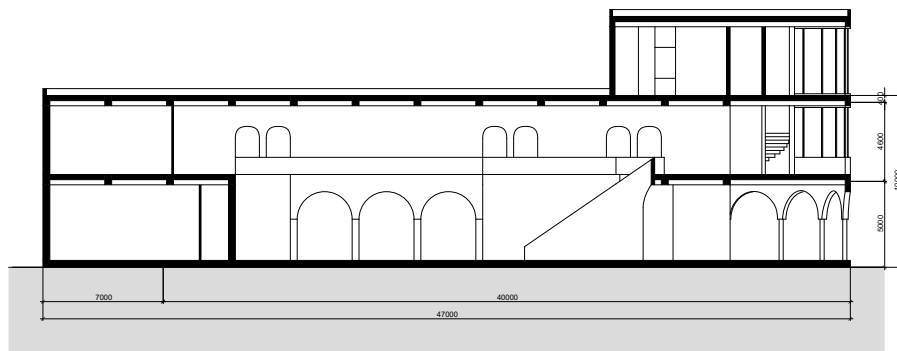
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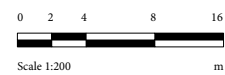
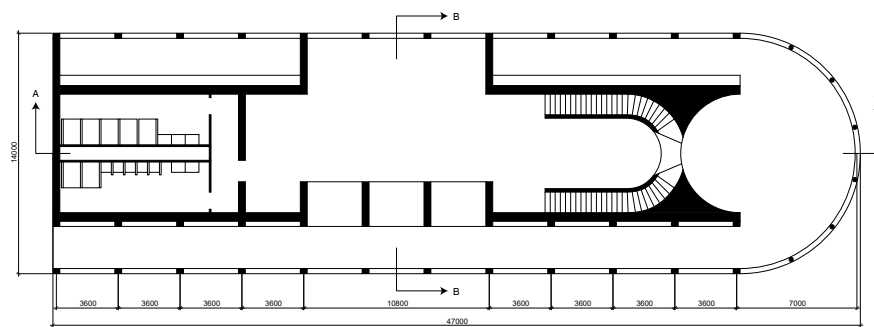




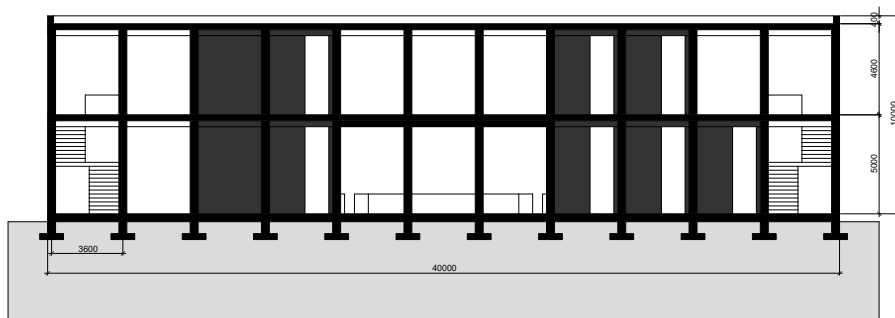
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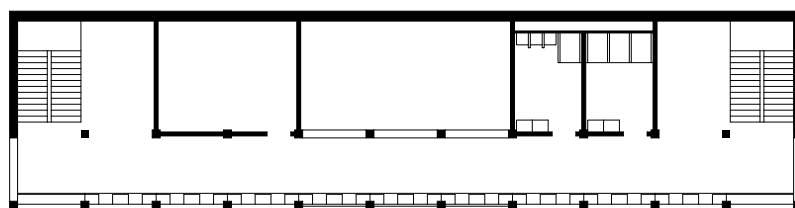
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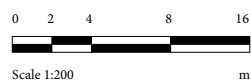
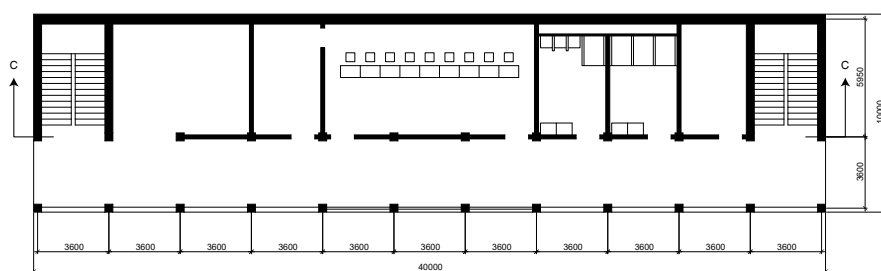
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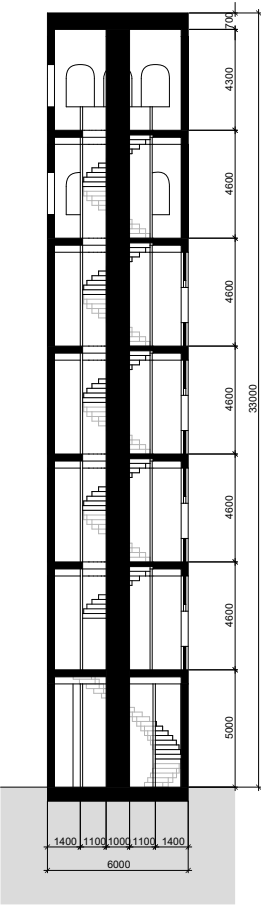
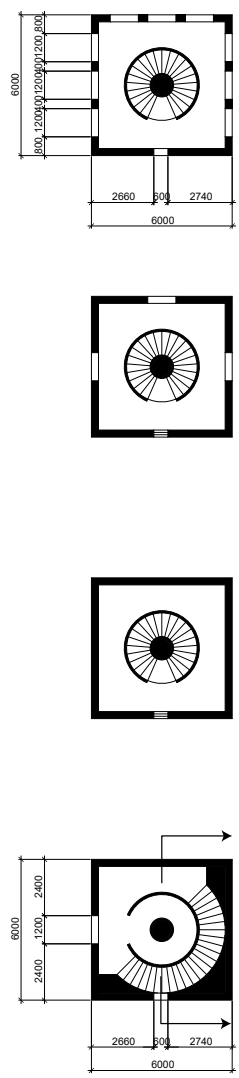


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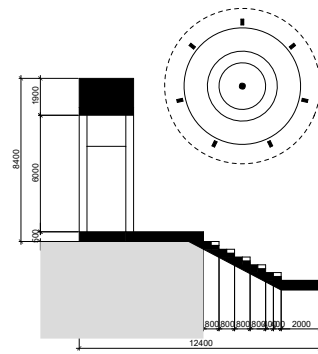
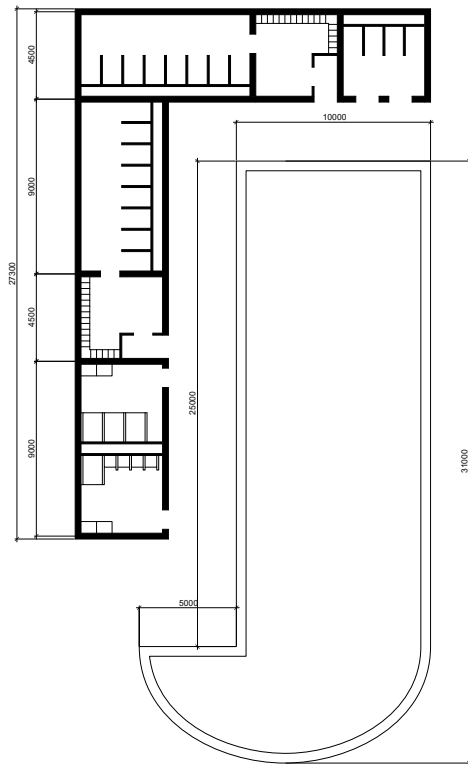
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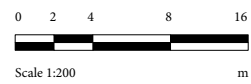
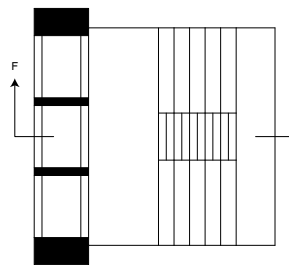


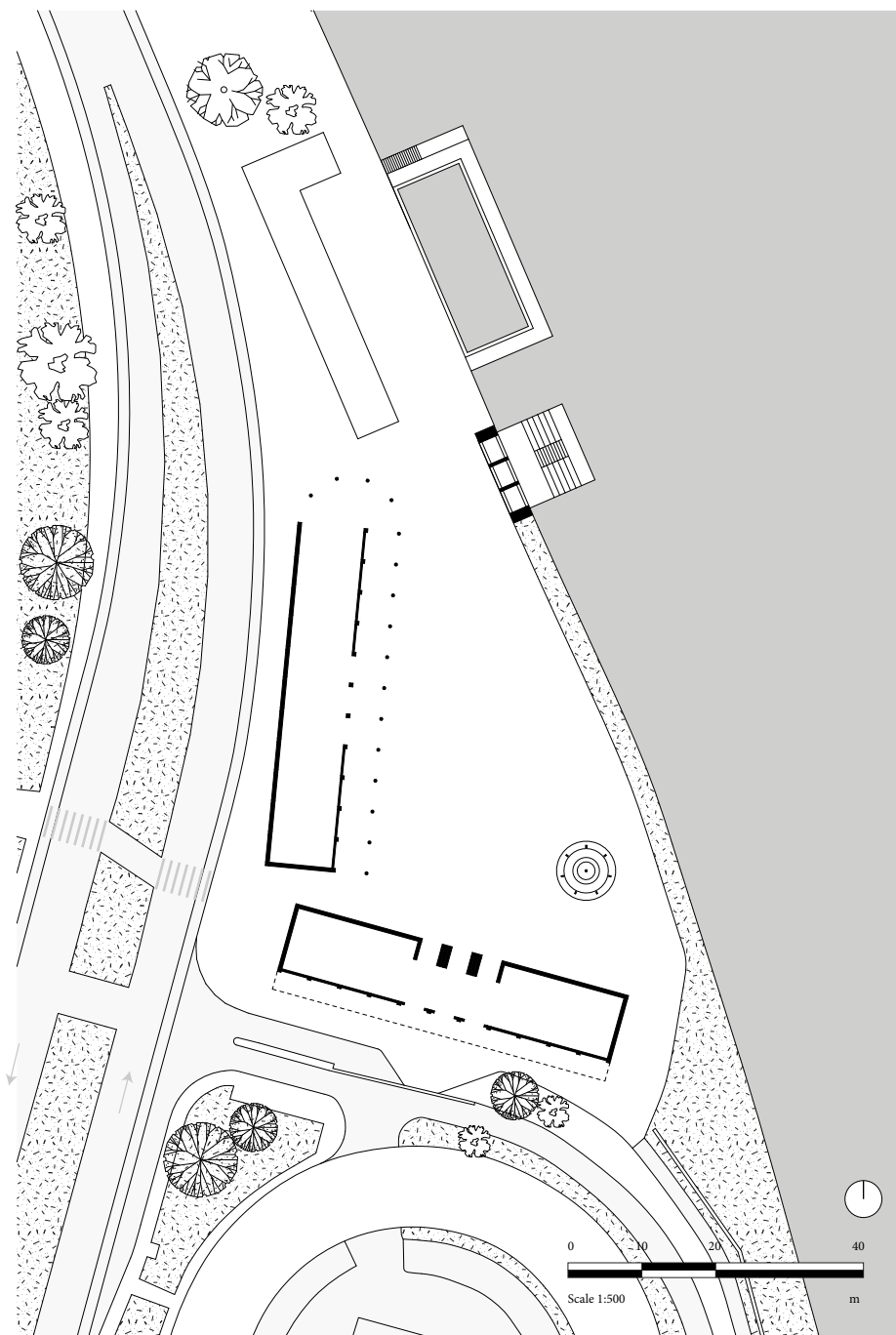
Section D-D





Section F-F



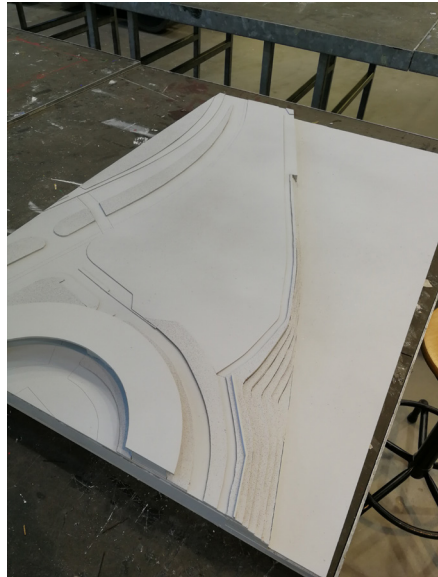


2018.03.16

Site Model 1:200



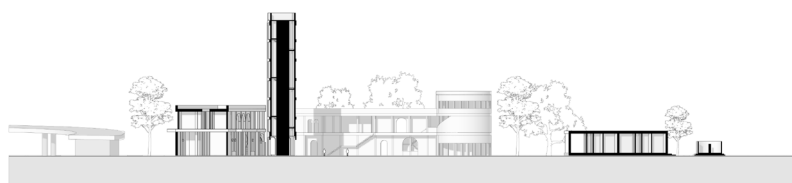
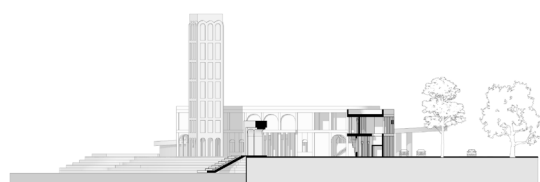
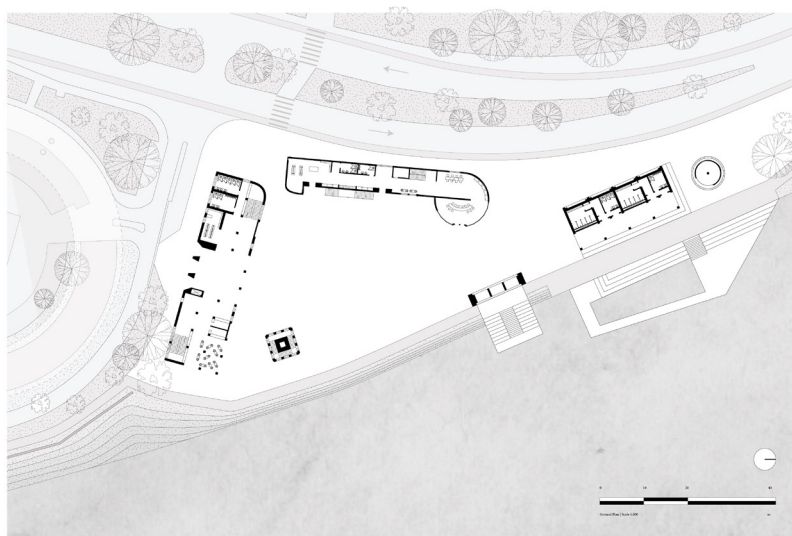


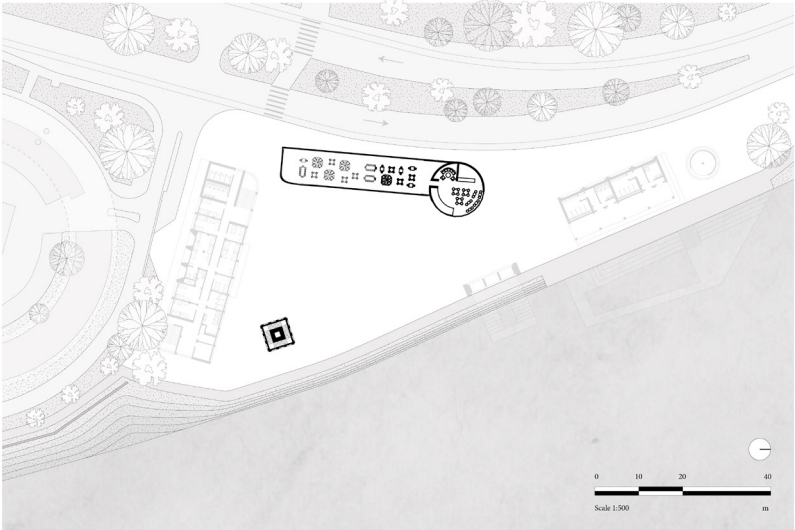
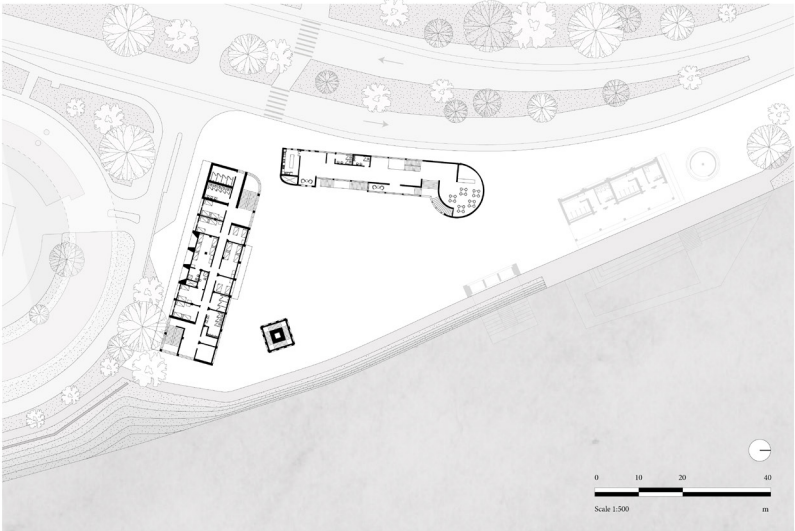


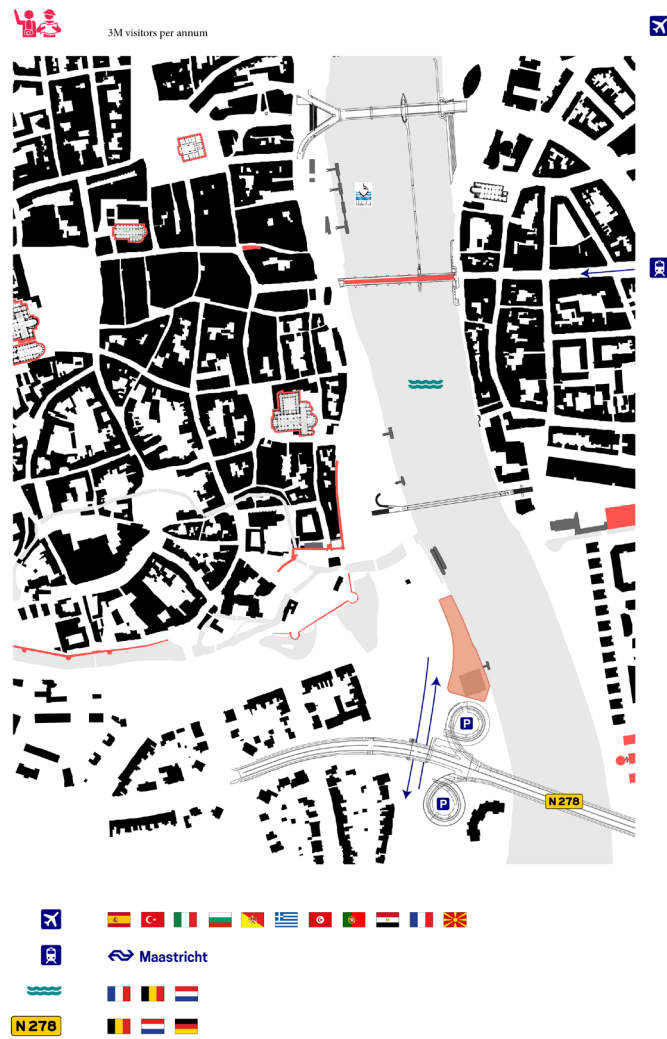
P3 | 2018.03.29



Model | Assemblage







- Arrival Hall - - Riverside Restaurant - - Swimming Pool -



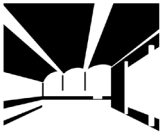
Maastricht Central Railway Station



Beluga, Maastricht



Geusselbad, Maastricht



Centraal Station Rotterdam 1957



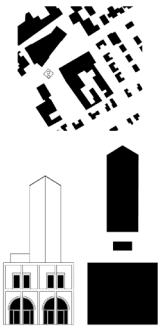
Kornhaus Dessau, Germany



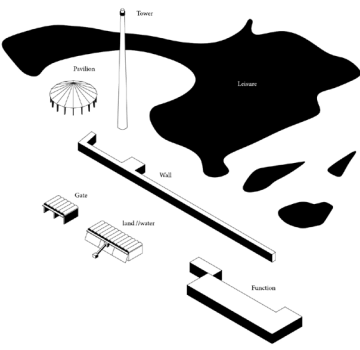
Leça Swimming Pools, Portugal

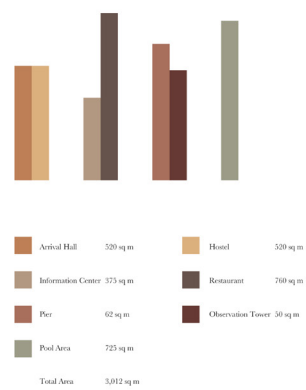
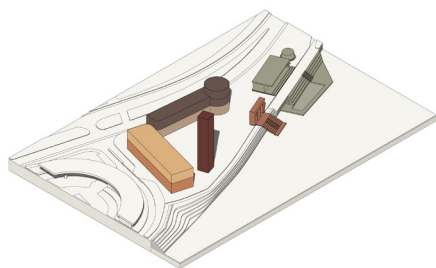
Encl Maastricht

- Tower -



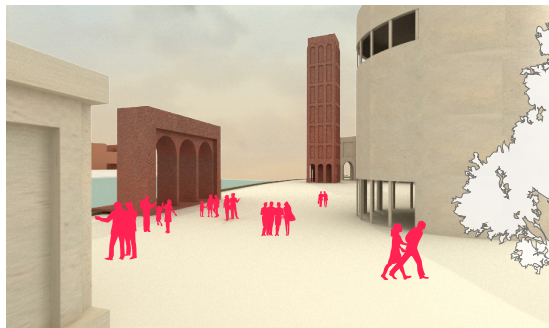
Moriadnock's Abstract Tower, Nieuw-Bergen

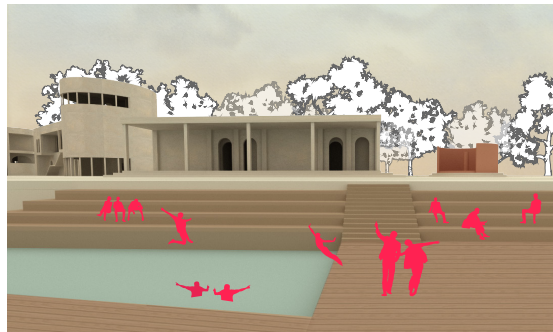














Road to P4

Reflection On P3



2018.03.29

The Foyer of the City:
The role of the riverfront as a festive terrain

By sensing the project through the festive lens, the definition which best describes the festive nature of this project is 'A pleasure of Entering.' The foyer of the city aims to stress and celebrate the moment of arrival. Not merely by passing through the building but the city. The programs reflect a sequence of entering. From the arrival hall which performs as the foyer to the observation tower that allows people to perceive the scenery of the city, the visitors will experience through spaces that reflect and portray their own identities and purposes. The sense of festivity in this project is not bounded within the designed space, rather express through the architectural language of the building that refers to the tradition of entering the city. Also, not only celebrating the time of festivity but also the moment after the part by including the programs for locals to optimize the uses of the design, though the main user is the tourist. Apart from the already mentioned festive nature of the project, with the water-oriented location, this project will be a positive addition to the riverfront of this festive city.

moment of arrival
 foyer of / to the city
 balance tourists / locals
 composition to be read as a whole and read as fragments

what is its relation to the city
 what is the cultural connotation of the buildings?
 it should not become a theme park

From your presentation it does not immediately become apparent, why the project is located here. Especially the question 'Why do you go here?' is revealing. At the moment it is more the necessity why people are here, the local quality of the place is secondary, the relation to the city is indirect. People still have to walk to the city from here, does it help you do this?

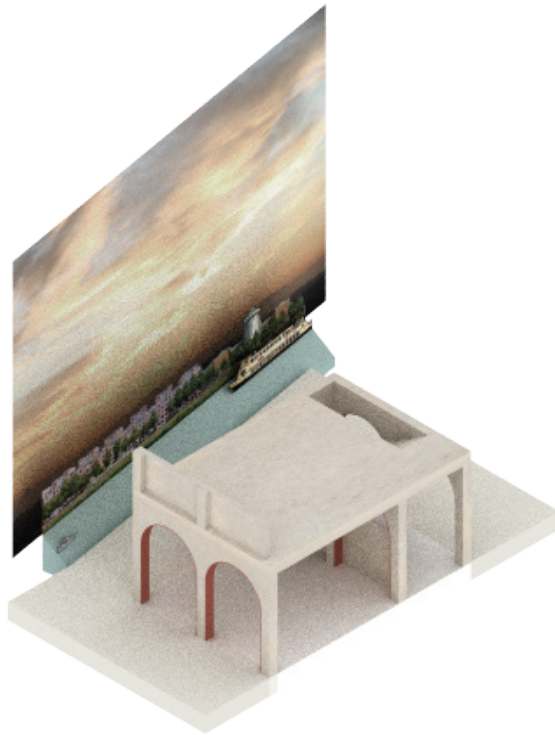
The fragments of the setting seem to belong to different times and culture: what does that imply when they are all put together? You want to avoid the idea of a theme park. Now the expression of the buildings is very rich, but since they sit altogether on a spot, this potential seems underused.

The project now feels like the Venetian arch, that is parked somewhere before it comes into action. Like a series of stage sets that wait for their role. The ambition to give the people at arrival a little city already is interesting but it does compromise the meaning of the location as a place itself. Being next to a large infrastructural knot, prevents it to get the elegance of a Langelinienpavilion in Copenhagen, where you go on Sundays for a very civilised cup of coffee and cake in a calm surrounding.

This provokes the questions from the visitors: Why is the project not directly in front of the city as a real entrance to it? Or: Could the fragments also be dispersed along the route?

The foundation of the project is actually robust enough to test the suggested strategy of spreading and annexing. The elements can turn into a series of interventions, focused on the walk, imbedded and enriching the different sites on the way toward the city.

Stop Motion Workshop



1:50 Model in Motion

Tuesday 2 April

Discussion first sketches, start designing scenography

Homework Designing scenography, testing camera view and materials in photograph

Thursday 5 April Model building with Benjamin (morning)

Friday 6 April Model building with Benjamin (afternoon)

Homework Finalising scenography, testing photography of sequence

Thursday 12 April Benjamin (all day) Assistance with photography and editing

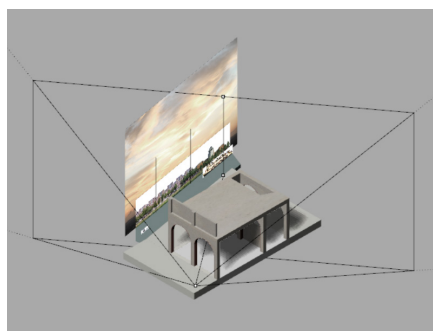
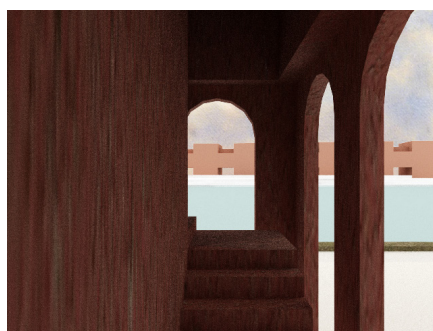
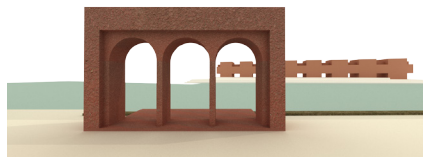
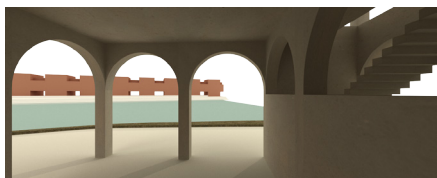
Friday 13 April Presentation to studio tutors

Some quick guidelines:

- 1:20 (or 1:10, depending on the scene), share props and figures
- one view, multiple takes (stop motion/movie stills/moving picture)
- captured from eye-height (as a visitor)
- the model exists for the photo only, (treated) cardboard, (printed) paper and styrofoam will most probably do

Think of the scenes you would like to stage, that capture the essence of your project, and decide on what view would be able to accommodate these. Decide on the timeframe you want to establish: are you capturing a moment in time? Or is it a time lapse? What changes and what stays the same? Is the building only a backdrop or is it one of the actors?

Windows allow you to see outside, shadows move, doors open and close, posters change, food is served, the sun sets, coats pile up on a coat rack, floors turn muddy at the entrance, lights turn on and of, people walk by, etc.ter.









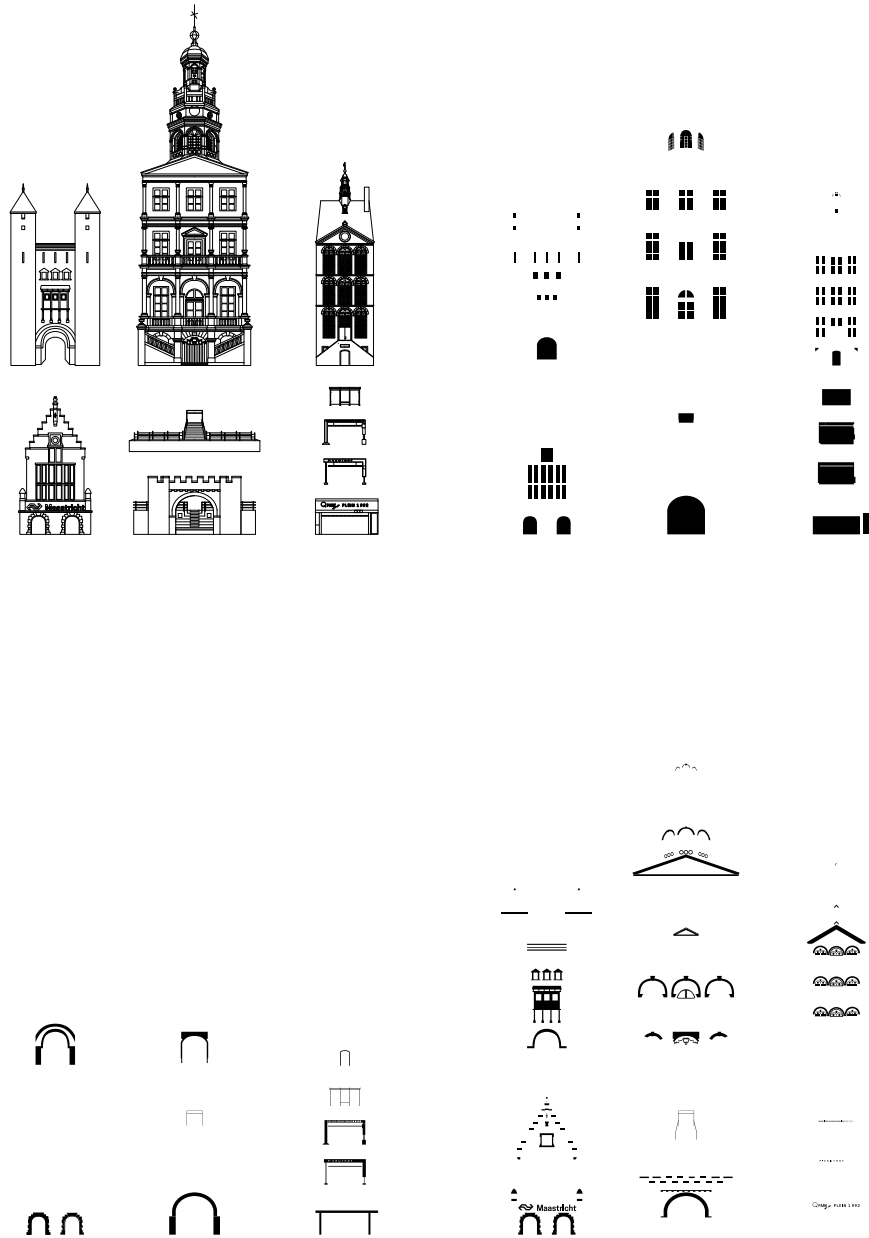
The relationship between the selected images and the narrative is needed to be considered. Also, the speculation on the atmosphere is one of the significant key points. The techniques of model making can be adapted due to the expected outcome. Another factor which can not be neglected is the camera position and settings since these factors could enhance the quality of the result.

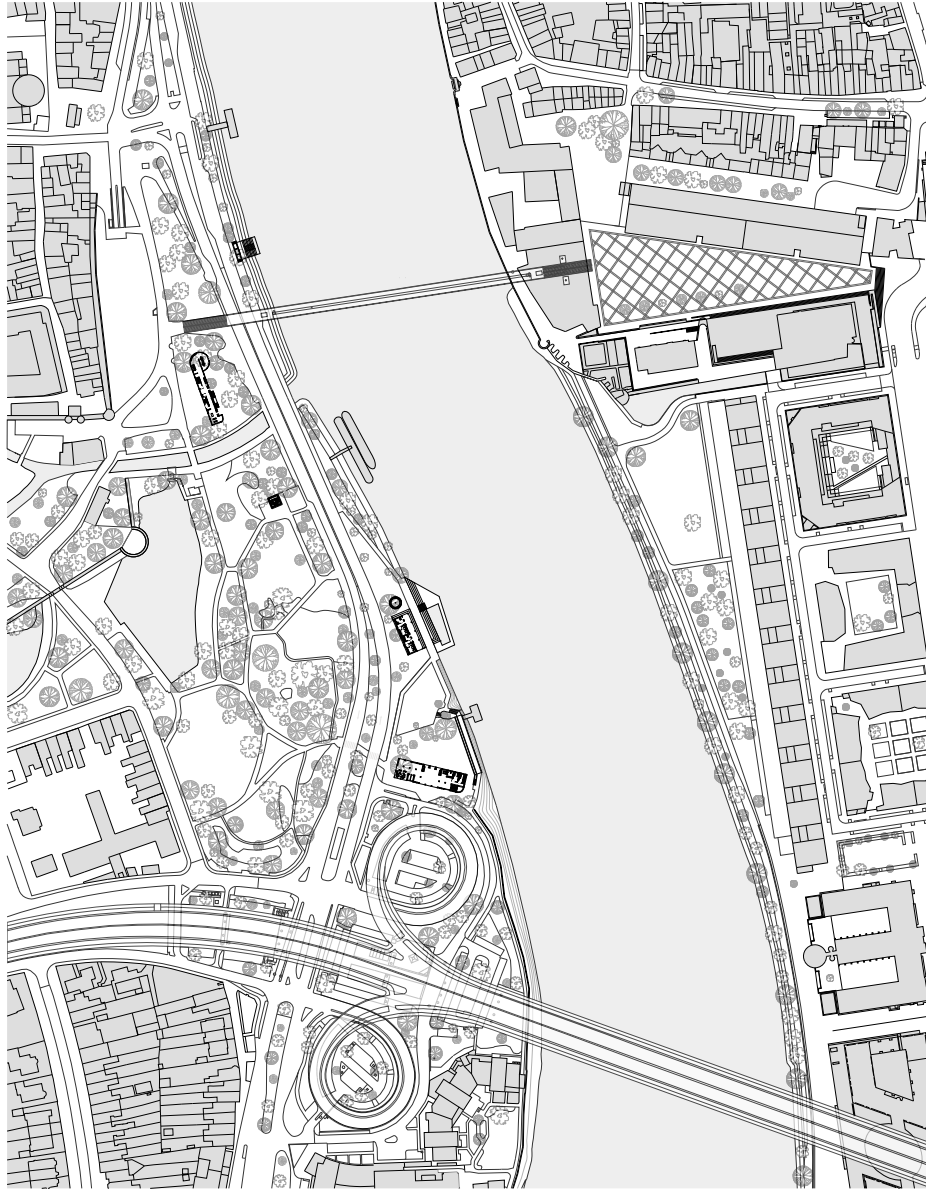
By making the model to create the stop-motion film, details of the selected fragment of the building, for instance, the color of the interior space, had been realized and designed to match with the intention of the project. This assignment did help and develop the spatial quality of the design which directly

Back to the Location

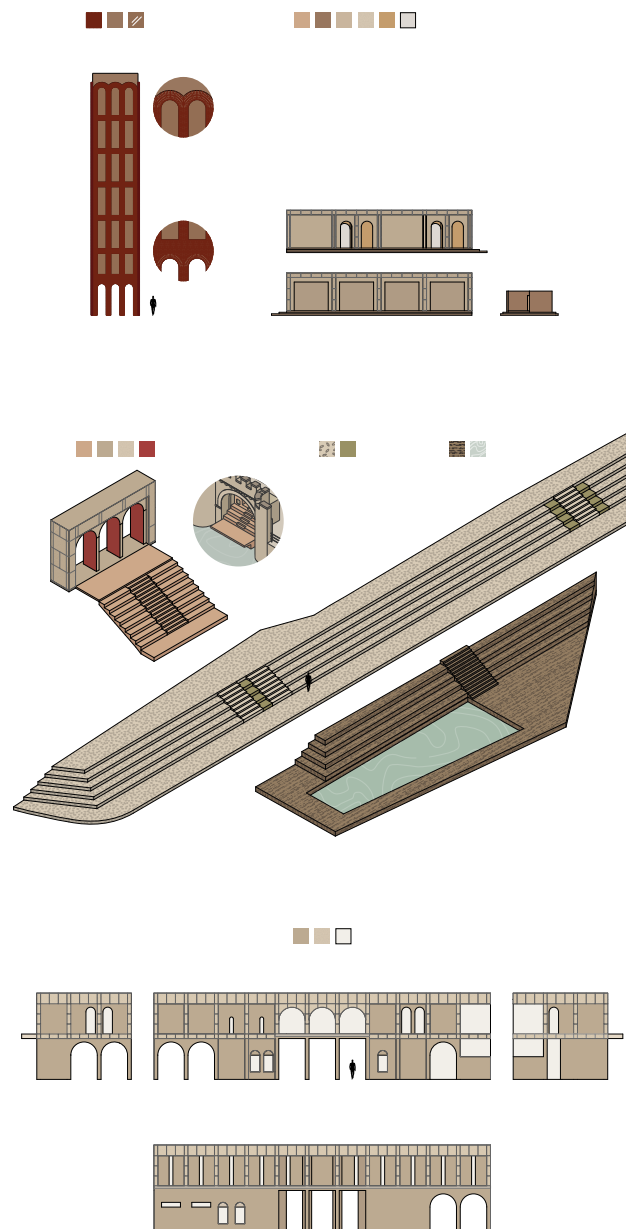


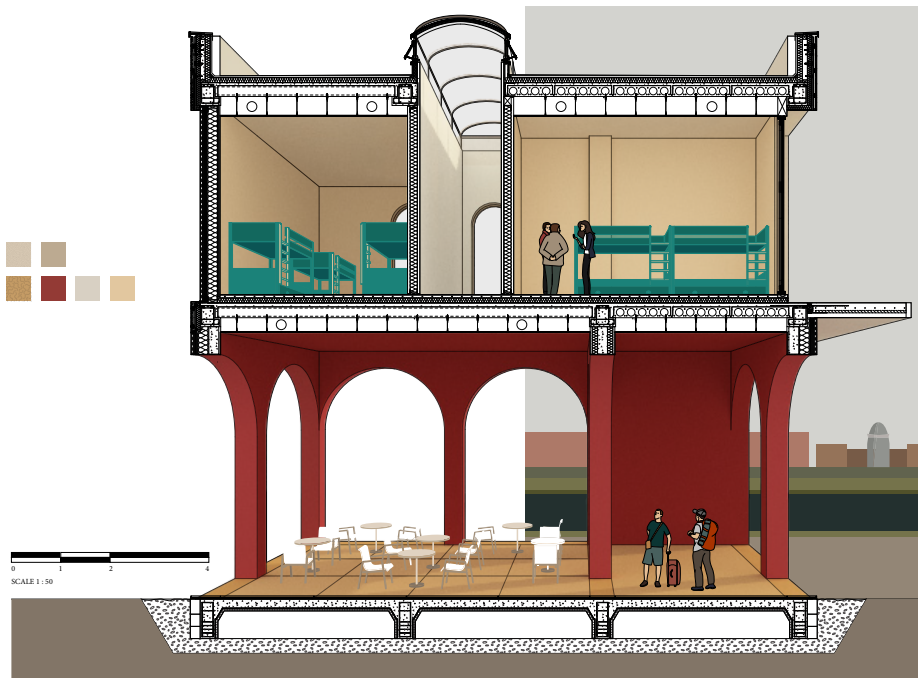


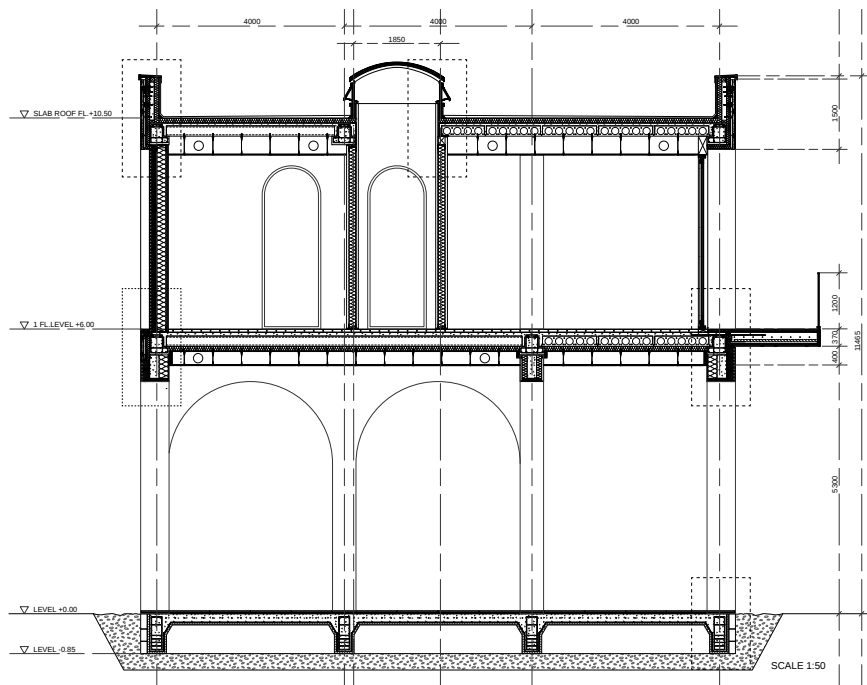


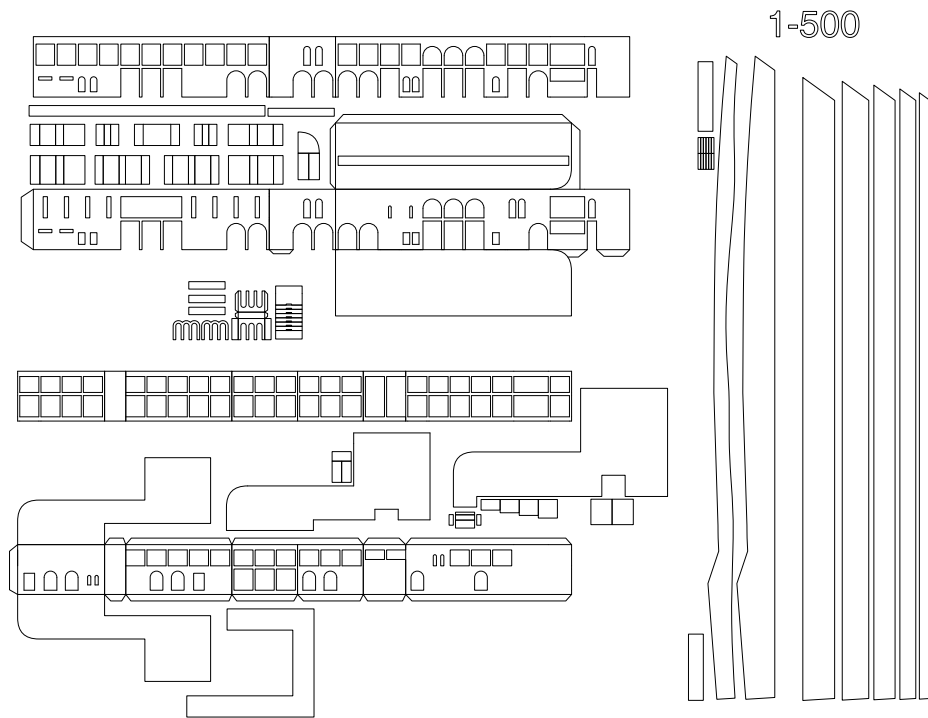


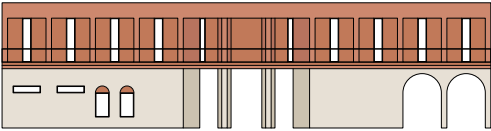
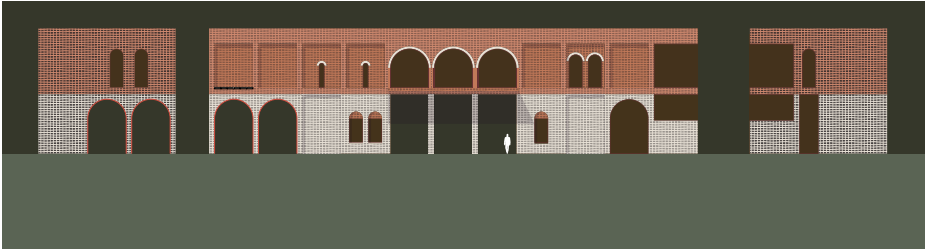
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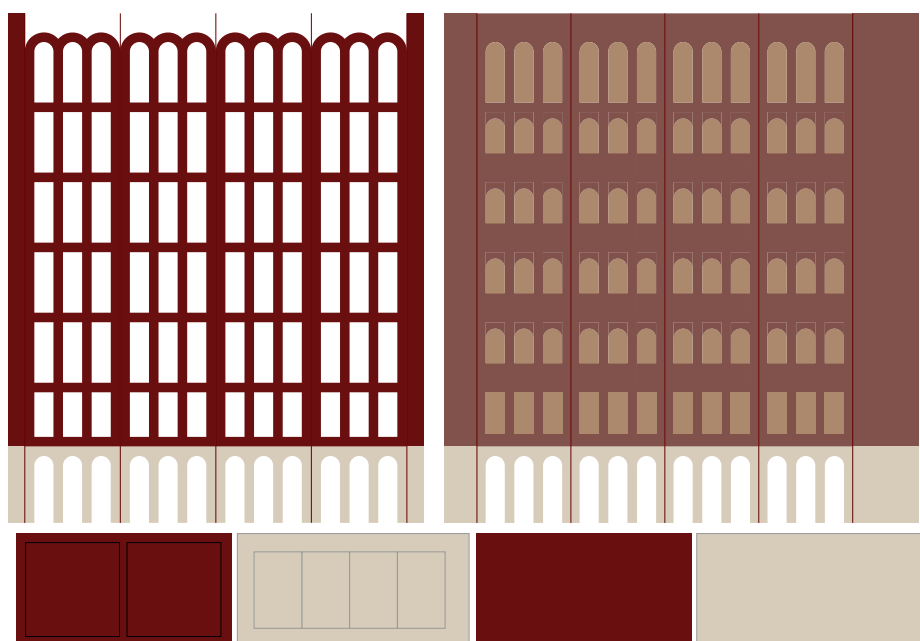








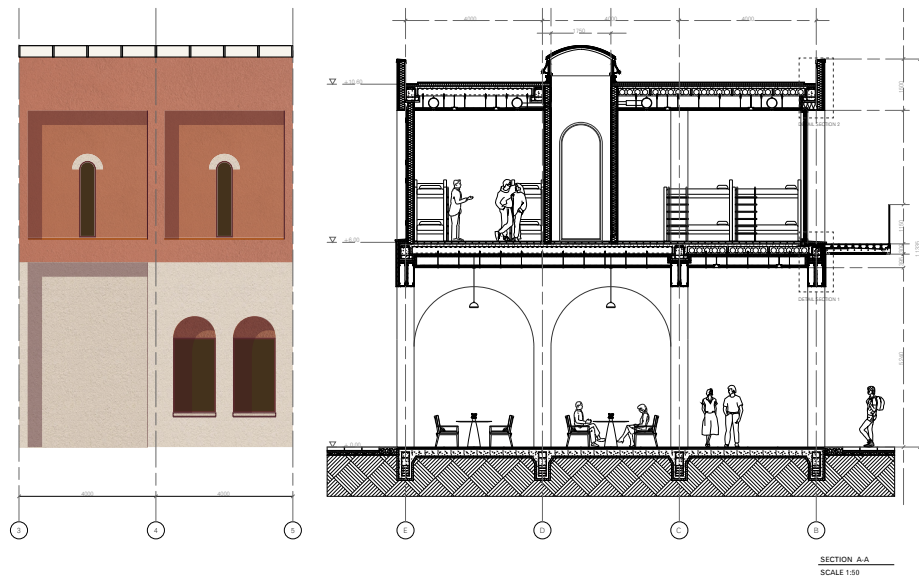


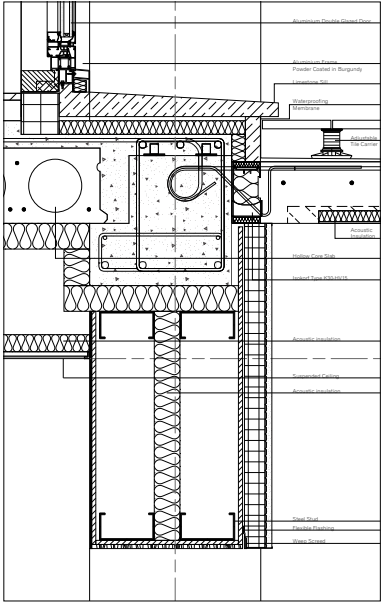




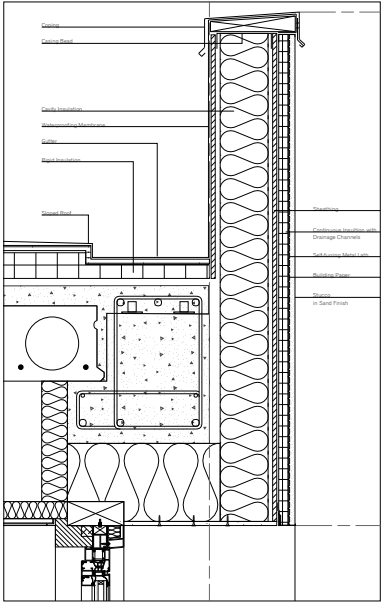




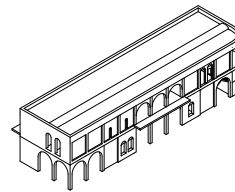
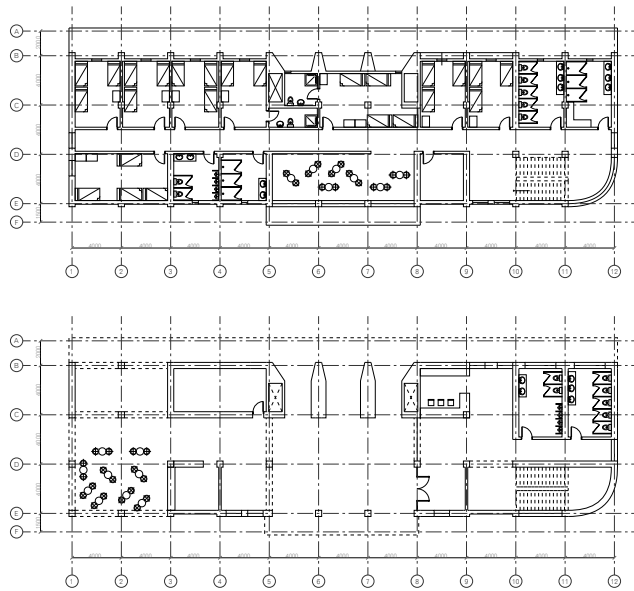


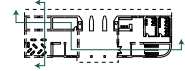
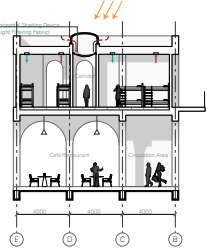
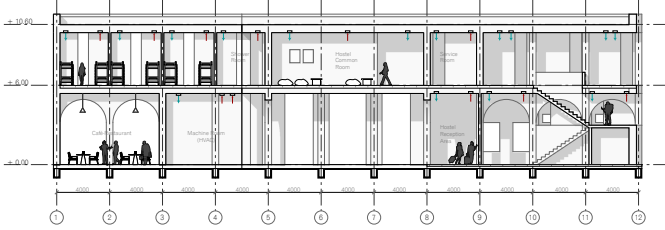
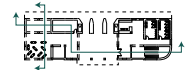
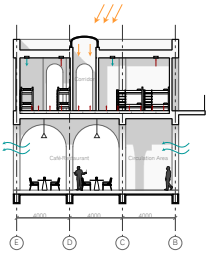


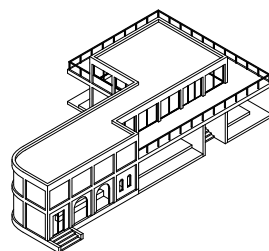
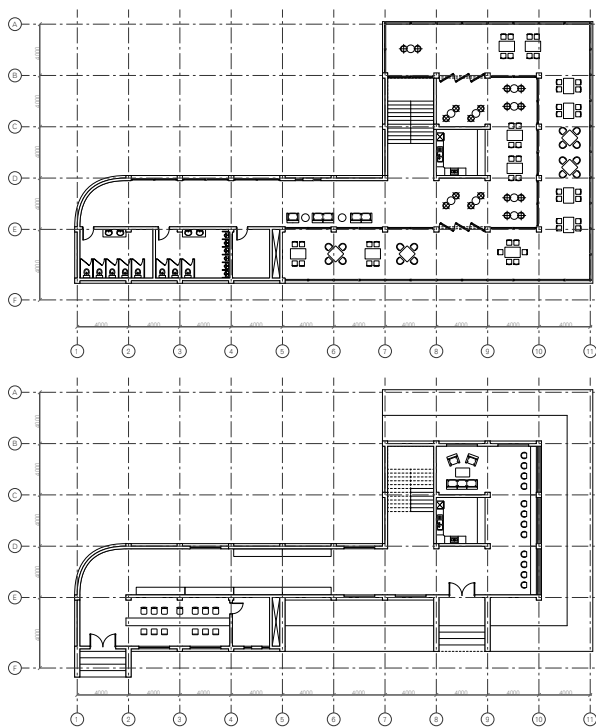
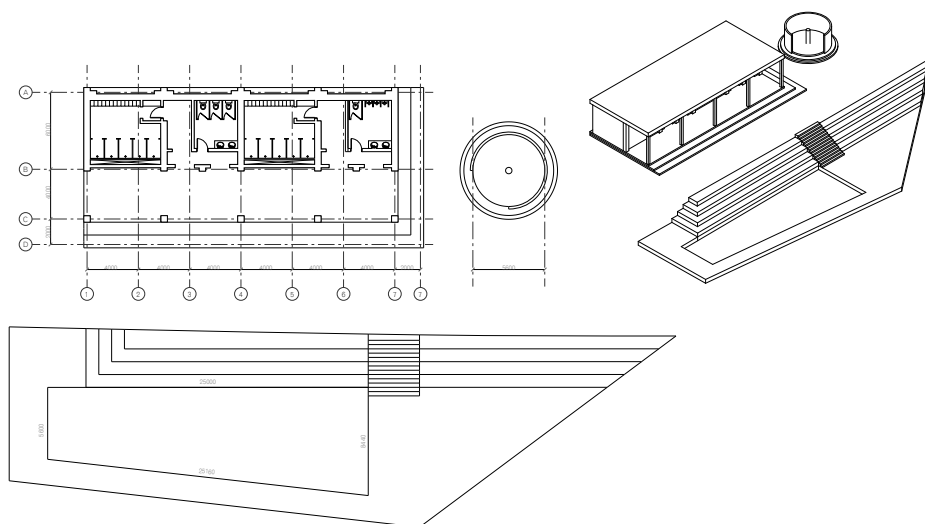
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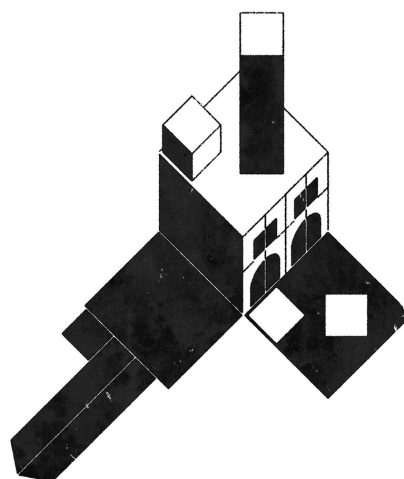
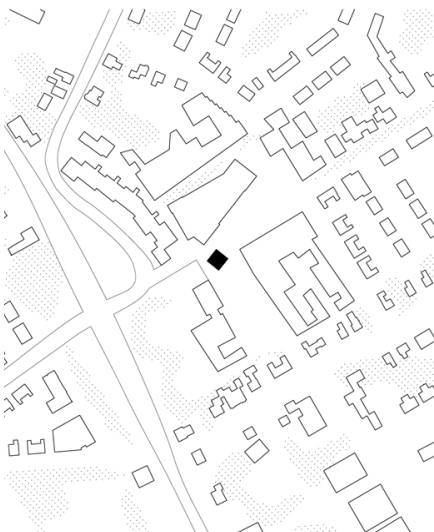
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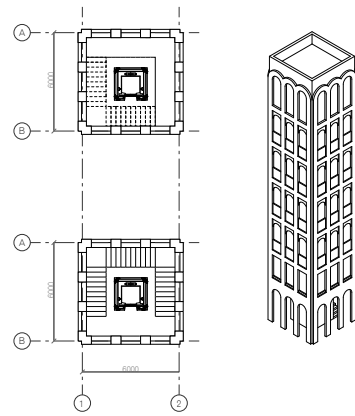
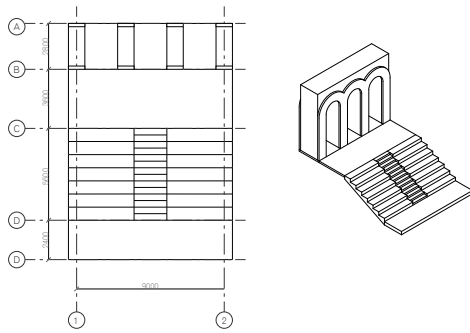
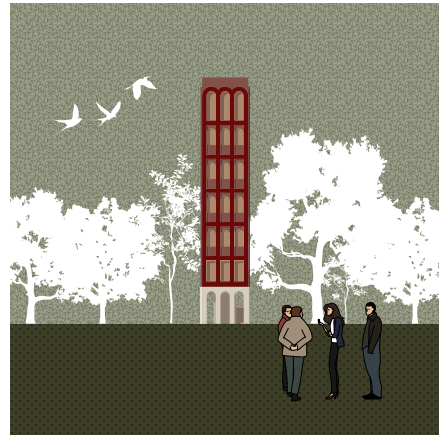
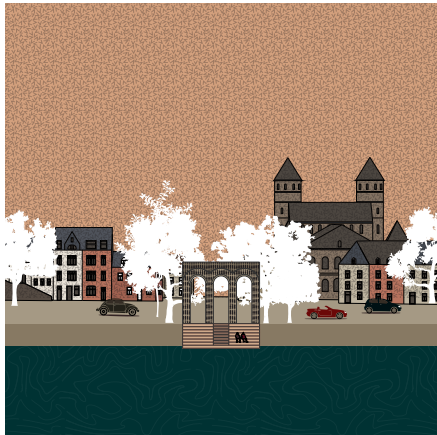


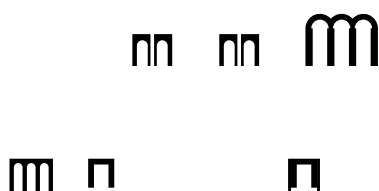
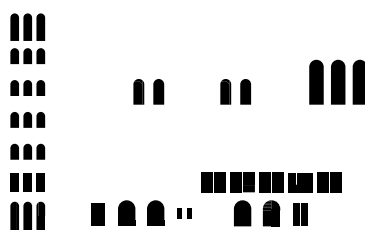
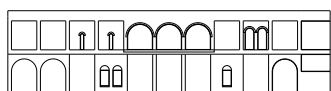
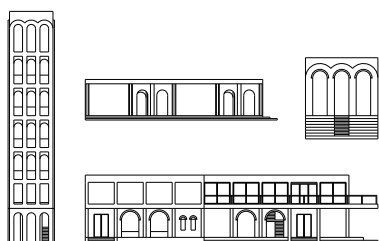


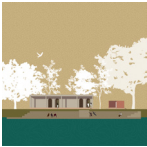










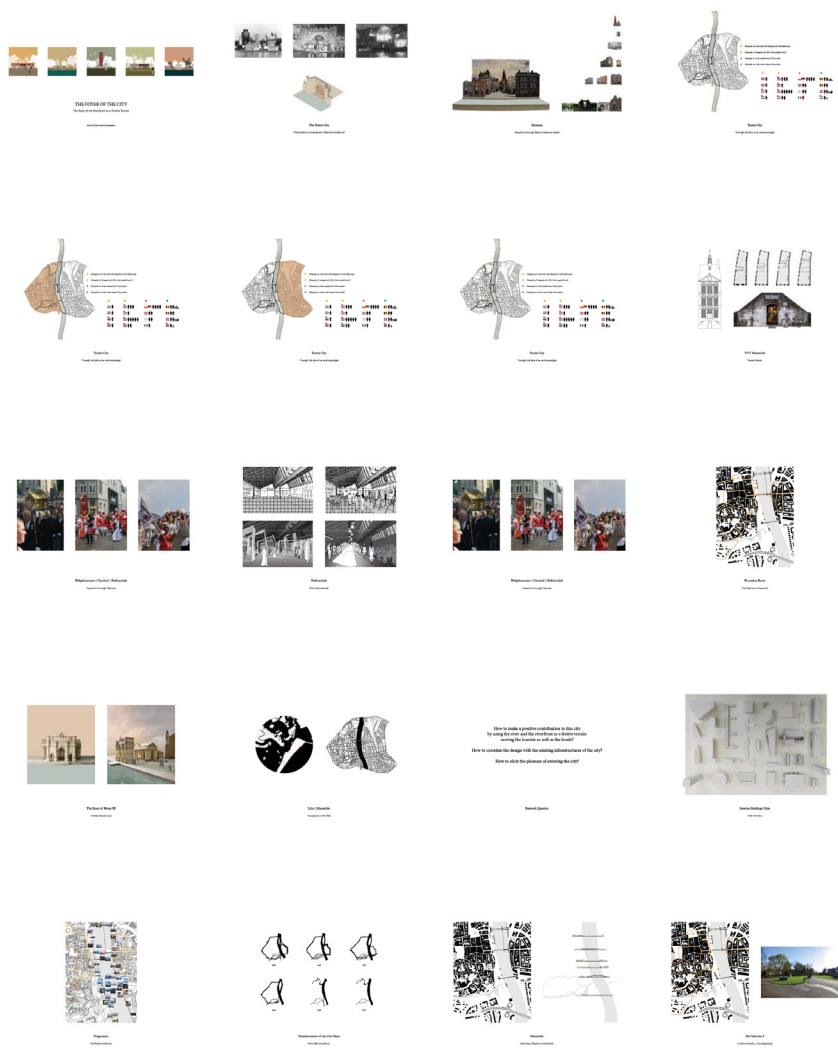


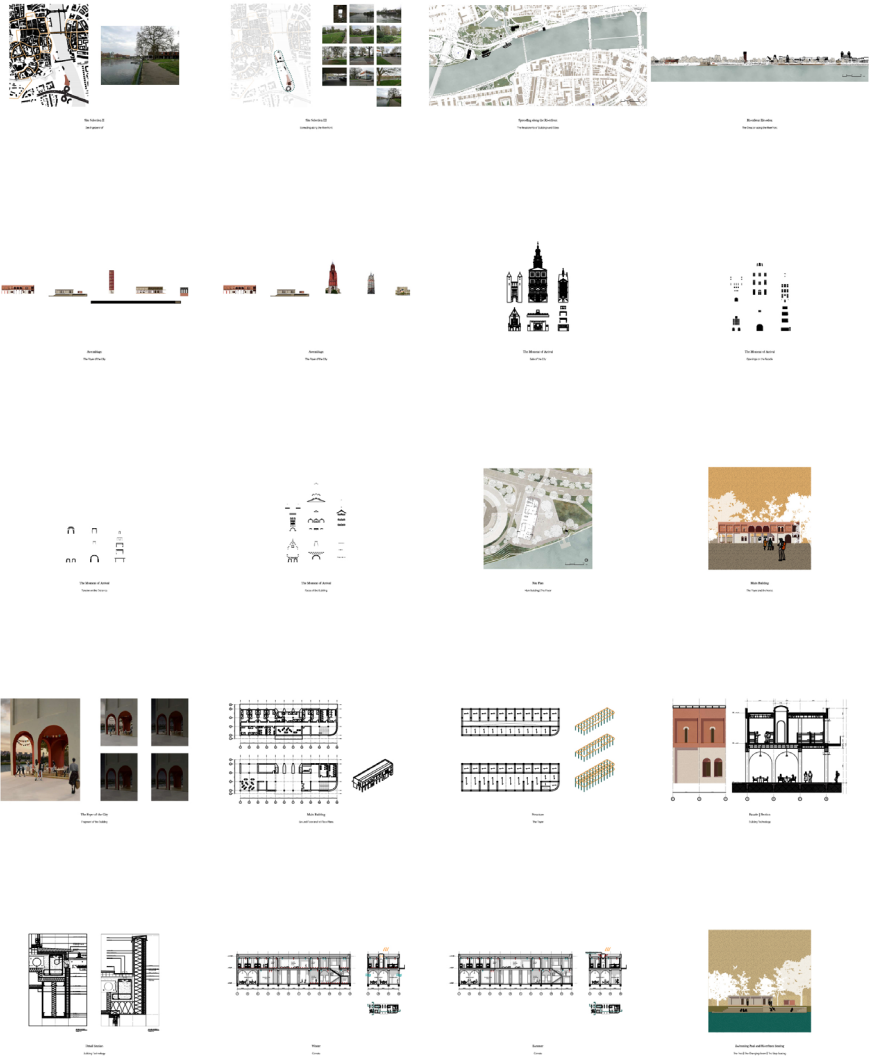
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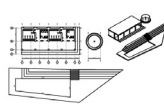
Reflection On P4



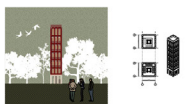
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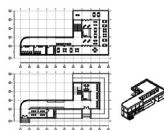
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Supplementary Figure 8: References
 doi:10.1371/journal.pone.0142042.s008



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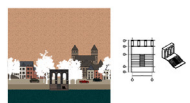


Figure 10.10



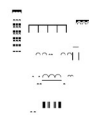
The Impact of the Title
Representations on



The Impact of the
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Springer



The Rights of the City
 Jonathan Hill, University of York



The Rights of the Child



Reflection 2: The Power of the City
The history of the movement for a "Green New Deal"

how is the ephemeral of the festive represented in daily life?' narrative: explain why you choose the 'lenses' that you talk about and what you hope to gain from using them, explain why the contribution to the river front should be a festive one (identity of Maas-tricht, the procession, etc.)

you could argue that the tourist arrives further away and needs to 'process' to the city (the grand entrance) and local 'process' to the site

explain the parameters for the architectural expression of the buildings: what is real, what is illusion, what is from here, what from elsewhere (you are now post-rationalising but not arguing for how it is), in the perspective you can see, e.g. that it reflects on the Bonnefantenmuseum, explain your intentions

information centre: could the building here become more like things from Maastricht as opposed to the one at the parking lot? (a gradient from more strange to more familiar)

show the parking lot and explain its crucial function as THE access to the city for the tourist

ground plan: skip the technical grid or make it more subtle
the make-up of the building / decoration: the elements that you point at in the historic buildings are actually result of technical necessity / tectonic aspects as an effect of the making. How do you relate the way you produce these motives in your project? Is mimicking intentional? Or do you display and enhance issues of Maastricht architecture and form elsewhere? Or are there contemporary technical aspects that generate your 'decoration'?
the buildings look festive and suggest the idea of the ephemeral. But they are durable. There is a story to tell here.

it is also one that does NOT make-up the city but acknowledges it like it is and enhances its qualities

very elaborate presentation, visually and spoken, thorough reactions on the questions

for the P5:

you could depict the different stages of the building at the JFK Bridge (hostel public, day-trippers, locals / different moments of the day) enhance the specific qualities of the day (sitting with a glass of wine at night,...) rather than summing everything up

The Foyer of the City: The Roles of the Riverfront as a Festive Terrain

Interiors Buildings Cities 2017/2018
The Festive City | After the Party
Tutors: Eireen Schreurs, Susanne Pietsch,
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This paper serves as a reflection on my graduation project, *The Foyer of the City: The Roles of the Riverfront as a Festive Terrain*, conducted in the Chair of Interiors, Buildings and Cities. In this paper, five aspects will be clarified according to the approaches used within the studio and the relevance of the project towards a wider context.

The relationship between research and design

From the starting point of the project, the research serves as a tool which magnifies the relevance materials that are used as supporting grounds for the design. The research could be defined into two main parts which were carried out through the festive lens and through the lens of an anthropologist. The first part of the research resulted in the process of selecting the location of the project and designing the architecture which corresponding to an urban gesture while the second part was used as a supporting evidence for the planning of the programme.

The former stated part was processed by studying Maastricht through three major festivals; namely, the Heligdomsvaart, the Carnival, and the Fashionclash Festival. I did the research on the Fashionclash Festival and presented the essence of this festival through the drawings that show the relationship between the festival and the architecture. Four drawings portray different stages of SAM-decorfabriek, one of the festival venues, ranging from an everyday situation, when space

is transformed into a workshop space, an exhibition space, and ultimately a catwalk. The drawings show that the festival is not merely about the actual moment of the event, but include the preparation, planning, and execution which happen almost all year round. Comparing to the other two festivals, the Fashionclash is more about showcasing rather than encouraging people to believe and behave in the same direction as appear in the Heligdomsvaart and the Carnival. These festivals have completely different origins and held for distinct purposes, but they have a common feature which is the act of procession. From the study, the procession route runs through the designated festival venues within the city and emphasizes the moment of festivity by creating an experience of entering.

For the second mentioned part of the research, it was done by learning from literature, case studies, an observation, an interview, and personal experience. In my perspective, the most apparent notice from this way of researching is that the river Maas and the riverfront area, a scenic location of the city, are not yet utilized to the fullest regardless of the efficient infrastructure along the riverfront of this city. These research findings raise the main questions which are: How to elicit the pleasure of entering the city? And How to correlate the design with the existing infrastructures of the city?

By designing a set of interventions spreading along the riverfront area, the project will be formulated according to the existing infrastructure of the city. The four bridges built across the river Maas are used as a boundary of the project, but the integrations are located between the ring road bridge and the pedestrian bridge with the distance of 450 meters. The buildings are situated on different locations based on the urban fabric of the city. They could be read as either a fragment or a family. Starting from the venue in front of the medieval city wall, the buildings are respectively functioned as a gate, an information center and a restaurant, a riverfront seating, an observation tower, a swimming pool, and a foyer which has the hostel on the second floor.

The relationship between the graduation topic, the studio topic, the master track, and the master programme

'The Foyer of the City' is the project which celebrates the festive sense of the city through the creations along the riverfront. In accordance with 'The Festive City', the year theme of the Chair of Interiors, Buildings and Cities, the project is carried out using a festive approach. In the research and analysis phase, Maastricht has been read and interpreted through the making of the diorama which based on Serlio's theatrical scenes. When scrutinizing the city by creating a frame to focus on a particular aspect, the scope of the project was narrowed down to the riverfront area.

For the theme of the studio which is 'After the Party', the direction of the studio is putting towards the question of: How is the ephemeral, the festive, represented in daily life? Metaphorically, the transformations of the moment before and after the party will be examined through the studies of the festival in different aspects and then represented through the form of architecture. The precedent study was made according to the individual theme of each student. It was analyzed and reinterpreted into a form of a diptych. In my case, the Entry of Henry III in 1574 was used as a case study. It was the occasion held for welcoming the new king of France. The Arch and the Loggia designed by Palladio were specifically fabricated for this event. The occasion was presented through two scenarios. The one portrays the festival architectures as if they were a stage set, using a projection from a front view. In comparison to the other scene which depicted the event in a more natural way with the surrounded context. The pair shows the moment of the festival and the moment after the party side-by-side. This making

was executed for perceiving the true nature of the festive event in relation to the city and the people. The lesson I have learned from the precedent study is the strategy of selecting the venue.

In the precedent study, the festival location was not in the city center. The reason is that the selected venue is more prominent and convenient regarding the location that facing out to the lagoon and the space that is large enough for public gathering; accordingly, this strategy was implemented in my project. In total, the location of the project had been changed for three times. From the very starting point of the project, the selected site situated in front of the medieval city wall above the O.L. Vrouweparking. After I learned from the precedent study, I decided to move the site location further away from the city center to the location that provides a larger space for public gathering and also closer to the riverfront area. This site closes to the John F. Kennedybrug, part of the city road N278 and the Randweg-Zuid, which could be considered as one of the main entrance of Maastricht. Afterward, the project is spreading along the riverfront area starting from the first selected site to the second site.

Under the master track and the master programme, the scope of my focus is from the scale of the interiors to the buildings and towards the city dealing with architecture in different scales. The result of my graduation project is not merely in a form of a building but in the process of researching, making, realizing, designing and all are aligned with the context of the city, the programme requirements, and the users. The building technology including the materialization is expressed through the spatial quality of the building. The relation of them reflects the design and the way they were put together.

Elaboration on research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work.

In this graduation studio, there is no fixed product of the project. The students could search for possibilities and directions of the project themselves, in both the location and the programme. Beginning with the location, Maastricht was assigned as the project location, but there is no specific site indicated. There was a set of possible sites provided, however, I decided to look for the location that suits the project and meets my ambition rather than follow the suggested plan. With the method of reading the city through the different lens and the approach of the studio that always open for possibilities, I found the relation of my project in different scales ranging from the fragments of the building to an urban scale.

This resulted in the choice of my research method from an interior scale through the building and the city scale. In the research phase, the diorama which based on Serlio's theatrical scene was made for the purpose of understanding the principle of stage setting and how the city was framed, therefore, the scale does not play a role in this reinterpretation of the city. For the precedent study, the assigned scale of model making was 1:50 but my precedent study deal with the presence of the festival architecture in relation to the context rather than the architecture itself, accordingly, the 1:100 scale suited with the intention of the making more than the suggestive scale.

The relationship of the scale and the direction of the project is directly related. The site models were made in the 1:500 and 1:200 scale respectively. The 1:500 model points out the relationship of the buildings and the city in an urban scale. It shows the basic structure of the project which are the crucial viewpoints, the accessibilities, and the relationship of the project to the landmarks of the city. The 1:200 model portrays how the building and the topography of the site react to each other. Moving to the smaller scale, there was the workshop which resulted in a stop-motion film. The aim of the workshop is to narrate the project in a more detail direction. The process of the workshop started with the making of the significant fragment of the building in a 1:20 model and then making the footage out of the model. By getting into a scale that needs more details, the design was improved in different aspects.

From the 1:20 model, I decided to make the same fragment of the building in a larger scale which is 1:50 in order to portray the relationship within the building from ground level to an upper level. Also, in the previous model, it was relatively harder to adjust and integrate architectural elements onto the model since it was made for photographing that the model was not completed, and it was clearly perceived only in a certain perspective. Therefore, the choice of selecting the scale in relation to the purpose really make a difference in the project.

Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results.

Maastricht is indeed a tourist city. It has more than 1977 monuments and has approximately 3 million visitors per annum. Throughout the year, there are festivals and activities that the visitors can participate. The statistic shows that the number of the visitors per annum keep increasing in every year. However, the architectures and infrastructure which specifically provided for the tourist still lacking in terms of scale and number whereas they should increase in a similar manner as the tourism trend.

In this project, the buildings situated in different locations of the city perform themselves as festive nodes connecting event venues together. The connection is formulated from the existing infrastructures of the city. There is no specific route formulated rather a suggestive route that based on the existing patterns of how the locals and the tourists wander around the city. Even though the Maas bridges are used as the boundary of the project, they not performed as a physical boundary but act as the infrastructures emphasizing the relationship between both banks of the river.

By treating this project as a starting point for enhancing and improving the tourist facilities, 'The Foyer of the City' could be used as a framework for generating the new type of intervention that is not bounded by the location. The set of buildings can formulate an experience of entering the city.

Discuss the ethical issues and dilemmas you may have encountered in (i) doing the research, (ii, if applicable) elaborating the design and (iii) potential applications of the results in practice.

The hesitations regarding the scale of the project in terms of programme and site location were intense from the very beginning of the project towards the second transition of the site location. After moving further away from the city center, the project was

formulated as a complex containing multiple programmes instead of having a specific programme. From this point on, the scale of the project had started to expand progressively.

There were several discussions regarding the site location in accordance with the programme of the project and the distance from the city center. Also, the buildings are not engaging with the existing infrastructures of the city as much as they could be. There were too many issues to handle and it was a risk expanding the trajectory of the project. However, all the materials gained from the research pointed out in the same direction that the project should be spreading along the riverfront instead of landing in a specific venue. Therefore, I had started to reconsider the relation between the programme, the site, and the users, and realized that it is more logical to locate the buildings along the riverfront according to the route which the people usually take and to the important landmarks of the city rather than gather them in an enclosed space.

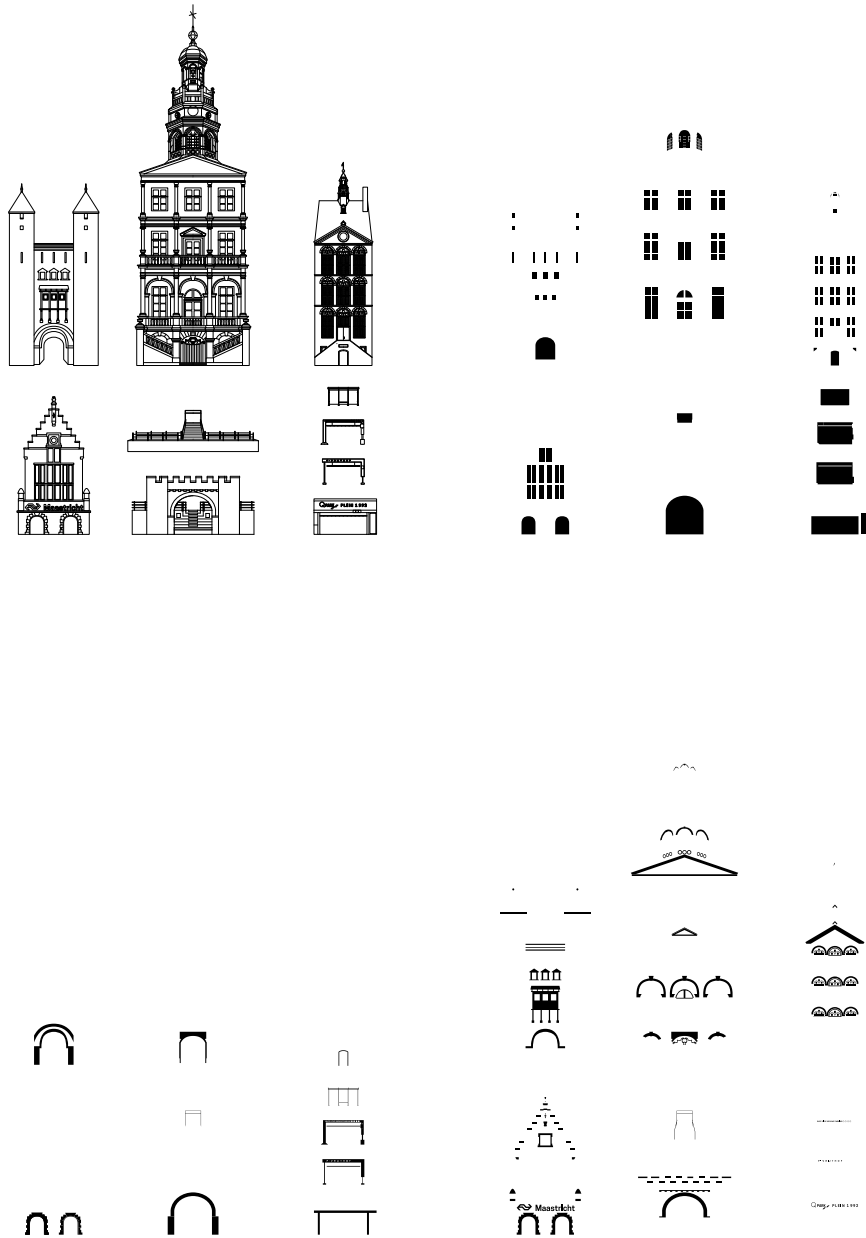
By taking this decision, the research findings are used as a supporting material. One of the significant materials that directly affect the judgment is the research on the possession route of three festivals. The pattern of the routes suggests that the storyline has been formulated along the way. The starting point of the route stressed the sense of entering into the city. Then the participants walk through important venues of the city. Before landing into the main festival venues, there are several locations provided. These venues not merely act as a rest area but a public grandstand for people who want to witness the occurrence. They are nodes which were joined by the possession route. At the main festival location, the moment of arrival has been emphasized by both human gestures and festival architectures.

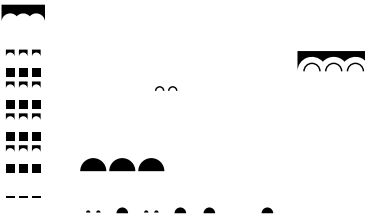
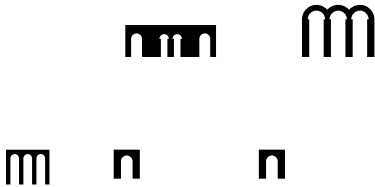
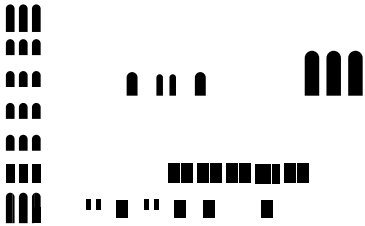
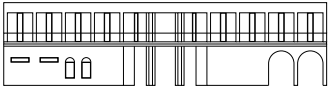
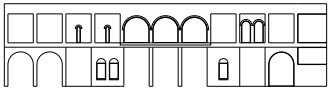
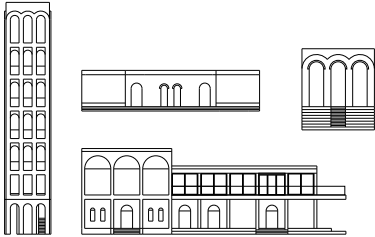
As the project develops, there are many turning points which need a sharp decision. It is important to take time to realize and reconsider all the possibilities of the project in order to get the most out of the gained materials. By doing so, the potential of the project will be formulated in a meaningful way.

P5 Presentation



2018.06.28





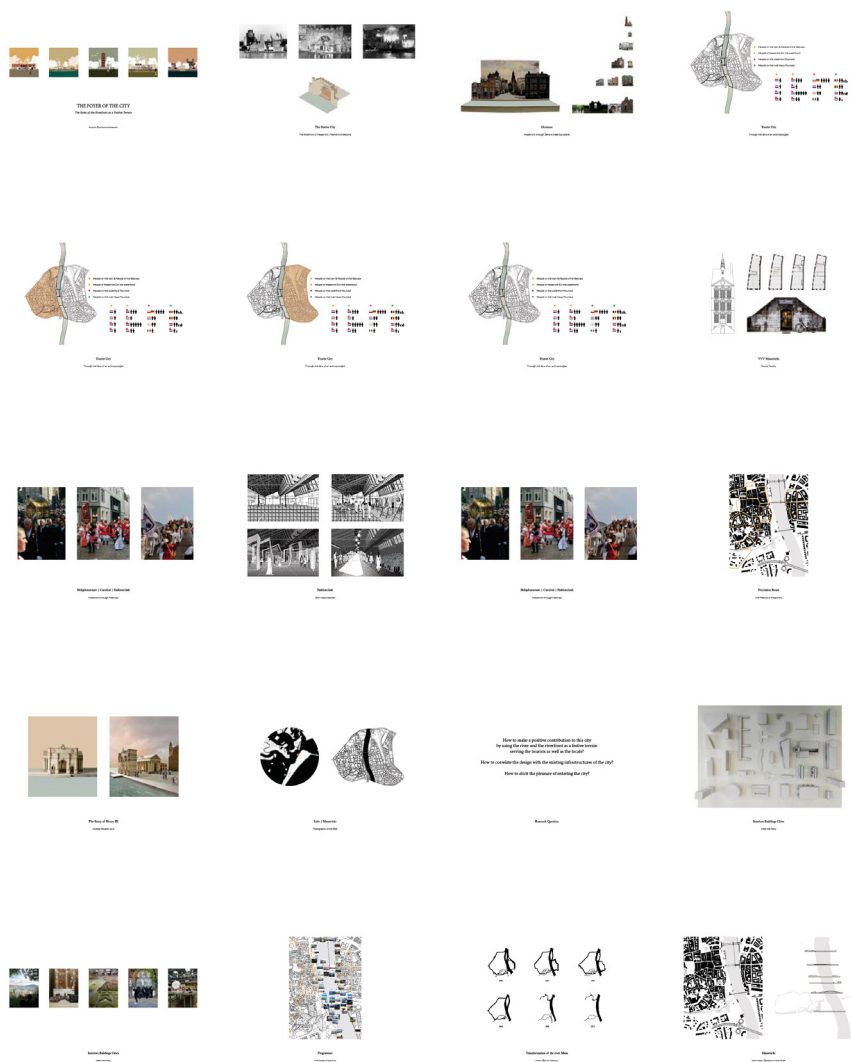


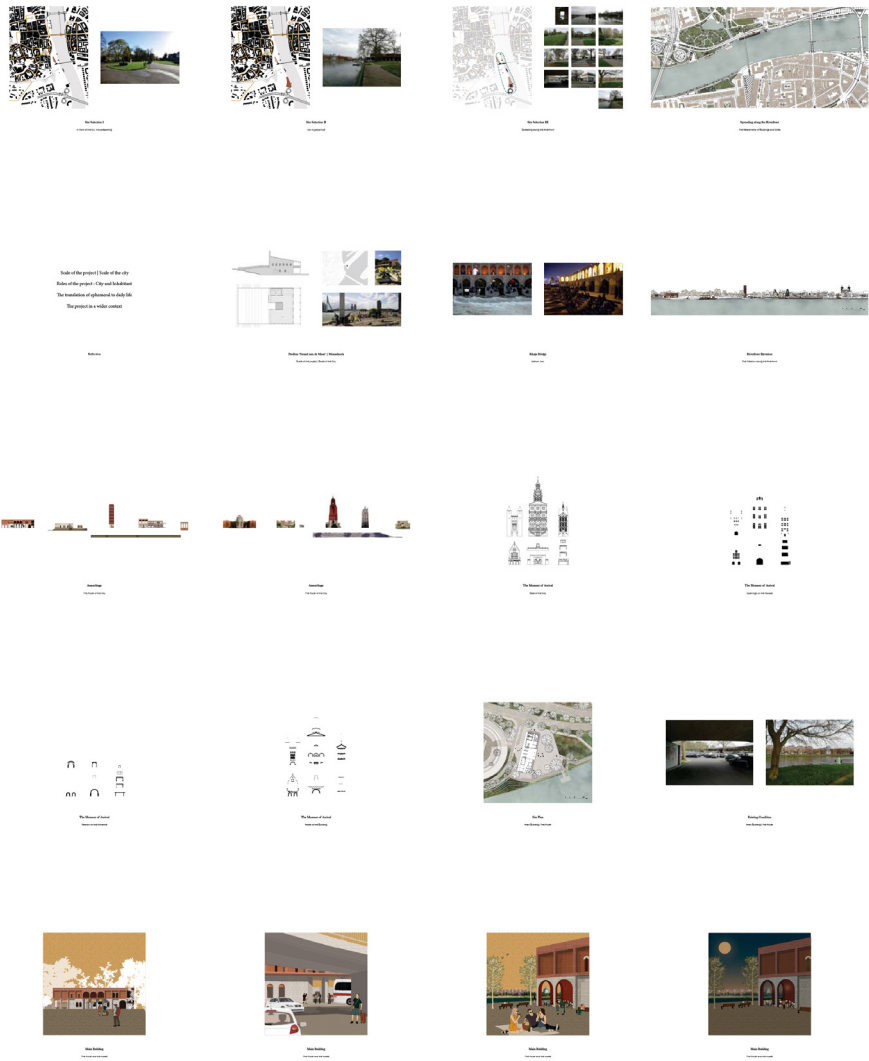


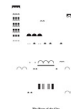
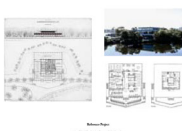
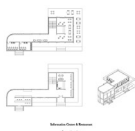
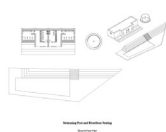
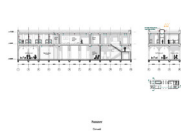
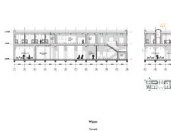
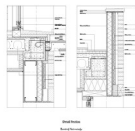
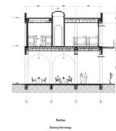
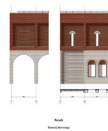
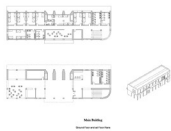




The Festive City | Night Scene









My First City
A collection of images from my first city



My First City
A collection of images from my first city

The Foyer of the City

The Roles of the Riverfront as a Festive Terrain

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Interiors Buildings Cities 2017/2018

The Festive City | After the Party

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